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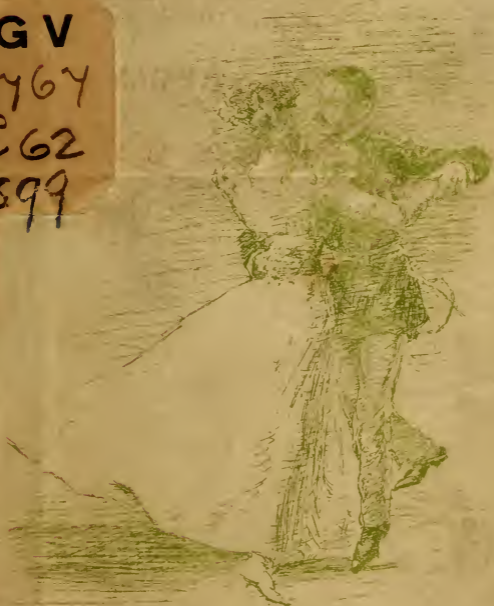
**CLENDENEN'S**  
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**QUADRILLE BOOK**

AND

**Guide to Etiquette**

CONTAINS ALL THE LATEST DANCES

**GV**  
 1767  
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including  
 Trilby  
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AND Guide  
To  
Etiquette

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B. COANCHER

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16170 Mar. 1. 99.

## **Introduction.**

At no period in the history of the United States, since the introduction of the Quadrille, has the necessity for a cheap but complete Prompter's Pocket Call Book been as imperative.

The Quadrilles given in this work, have been selected with great care, from the best prompters in this country.

But few persons claiming to be prompters, seem to realize the importance of good calling. A good prompter is of as much importance as fine music in making the quadrille a success. The caller should enunciate clearly and distinctly—should the crowd be to large, he should stand on an elevation in the center of the room. Great care should be taken at first, not to strain the vocal chords. Bear in mind always, that it is not so much the power, as the clearness, which is the most satisfactory to those who are dancing

I would advise all persons before forcing themselves upon the public as prompters, to take a few lessons in elocution, thereby enabling them to understand how to use their voices.

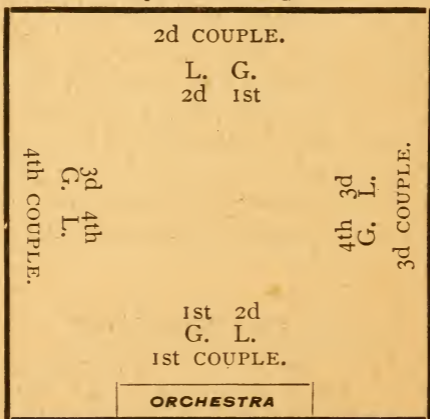
## **Standard Quadrilles.**

Dancing quadrilles, without a "prompter," is the only correct style of dancing, and will, in the near future, be the only way that society will entertain them. We would advise our pupils to learn the standard Lanciers, as given in our work, as they are danced in every Academy where dancing is taught.

## The Ball Room.

It is very important to know and remember the head of the ball room, as ladies and couples at the head always take the lead in the quadrille. It often happens, for want of knowing how the sets are numbered, mistakes will arise as to which of the couples ought to lead.

Many of our callers of today, in fact, are ignorant on the proper formation of the quadrilles. By observing that the first couple is at the head of the set, and the third couple to the right, second couple stands opposite the first, fourth couple to the left of the first. So in changes of "First Two Forward," it is the lady at the head and the opposite gentleman; "Second Two," or next two forward, would be the "first" gentleman and opposite lady, and "Third Two forward," is the lady to the right of first couple and last gentleman.



### QUADRILLE FORMATION.

Couples should stand seven steps apart.

L represents lady.

G represents gentleman.



Plain quadrilles are formed in four sets, or eight persons, four ladies and four gentlemen, and termed first, second, third, and fourth couples.

The first and second couples are termed "head couples," and the third and fourth the "side couples."

In forming for the quadrille, the gentleman always keeps the lady at the right.

In dancing the quadrille, the time is marked by steps, or counts, and each bar corresponds to two steps or counts, every movement requiring eight counts for its performance; therefore it will occupy four bars of the music, there being *two* counts to each bar, and *one step* to each count.

"The march, or walking step, is the only fashionable step used in quadrilles."

### **Explanation for Quadrille Movements.**

For the convenience of beginners who use this book as their instructor, each call used in the quadrille changes has been separately placed under the heading of "Quadrille Movements."

#### *Alamande right or left:*

Turn the corner, (the gentleman turns the lady on his left with right hand) on returning to partner join left hands and turn with left hand.

The only difference between alamande left and right is that in the latter the gentleman passes back of his lady and turns the right hand lady

#### *Balance to partner:*

Face partner, take four short steps backward, advance four steps, join partner's hands, raised to a level with the lady's waist and turn partner.

*Balance to corner:* (As used in Lanciers only.) Turn toward and face corner, walk four steps forward and

four backward, passing on the left, turn corner with both hands, return to place, stepping backward eight measures.

*Chassez :*

All face partners, and walk to the right and left four steps passing partners, salute corner, walk backward four steps, both hands to partner, turning to place.

*Forward and back :*

Advance four steps forward and four backward, four measures.

*First four right and left :*

First and second couples join nearest hands and cross over to opposite side of set, the ladies passing to the center; gentleman takes ladies' left hand in their left, turn partner half round to opposite couples' place, repeat back to place, eight measures.

*First couple promenade, facing out :*

First couple promenade, eight steps around on the inside of the set to place, only facing out; third, fourth and second couples fall in line, facing same as first couple; when second couple face out, number three falls in back.

*First four balance :*

First two gentlemen cross hands with their partners, with his right hand above, and cross over, passing to the right of the opposite couple, turn facing, walk back to place on same side, keeping lady on the outside on the return, again turn facing in place.

*Grand right and left :*

Each couple turns, facing partner, and salute partner, join right hands, pass to next lady, at the same time the lady advances to meet the gentleman approaching, join left hands and continue on around the set joining right and left hands alternately, until he reaches his partner at opposite place from starting, before releasing the lady's hand, salute partner, then

join right hands, and left with the next, and so on until starting place is reached, then salute partner and turn to place with right hand joined, sixteen measures.

*Half promenade :*

Join both hands as in promenade, cross over to opposite side of the set, "as in balance four" then disengage hands and join nearest hands (right hand with lady's left) return to place same as right and left, eight measures.

*Ladies' chain :*

The two opposite ladies cross over, at the same time touching right hands in passing, give left hand to opposite gentleman, turn half round, repeat to place, turn partner to place.

*Ladies' grand chain :*

The four ladies cross right hands in center, forming a star, turn half round, drop right hand, joining left hand with opposite gentleman's, turn half round, joining right hands again and circle to place, turn partner to place.

*Turn partner to place :*

The old style of "swinging" partners, necessitates placing the arm around the lady's waist, but it is no longer in vogue. The gentleman joins his partners with both hands and turns once around to the left, the hands raised even with the lady's waist.

*Countermarch.*— (Lanciers.)

Ladies turn to the right, gentlemen to the left, march around in a circle, gentlemen pass on the outside of ladies at meeting at the back, continue marching until all are in two lines facing partner, sixteen steps.

*Grand square :*

In executing the grand square all are moving at the same time. First four forward, side four separate; to commence, the sides turn their backs to partners, walking four steps to corners, turn one-quarter and

advance four steps to head places, turn one-quarter, advance four steps to center of set meeting partner, step back to places. At the same time first four advance to center four steps, change partners, join hands, turn facing the side, advance four steps, face corners, separate to corners of set four steps, face partner, advance four steps to place. Now reverse the movement, by heads separating and sides advancing, etc., using sixteen bars of music. Each person forms a square in the corner of the set — four steps on a side.

### **Etiquette for Ball-Room.**

There are some people who attend the fashionable balls of today, who express contempt for the little requirements of behavior known under the title of etiquette. The conduct of parties attending a ball should be governed by such rules as shall insure the entire company an evening of pleasure.

Avoid slang phrases.

Never take part in a quadrille without knowing something of the figures.

Dancing is subject to much abuse by the thoughtless acquirements of bad habits

Do not romp in dancing.

Do not change from one set to another, it may place you with friends for the time, but will not add to your character as partners.

Do not make a "grand rush" for places, which we regret to say is so frequent in our ball-rooms.

Do not forget that you belong to the set, and not the set to you.

Do not forget to thank your partner after seating her, for the favor she has bestowed upon you.

Do not dance with your hat or bonnet on, leave them in the dressing room.

Should you receive a polite refusal from a lady and then see her dancing with another gentleman, do not exhibit any symptoms of dissatisfaction, should this happen, as it often does, the gentleman is justified in never afterward repeating the request.

Do not forget that perfect politeness conceals preference, and makes itself generally agreeable.

Do not sway the body with each step.

Do not hold the arms stiffly.

Do not hold the arms out straight in imitation of a windmill-fan.

Do not wait until the music is half over before selecting a partner.

It is the duty of a gentleman having a place in a quadrille to have his lady with him, otherwise he forfeits his place.

Always recognize the lady or gentleman director or master of ceremonies, with becoming politeness.

A lady should never promenade the ball-room alone, nor enter it unaccompanied.

In passing through a quadrille, let your disengaged arm hang easily at the side.

Sets should be formed with as little confusion as possibly.

The ladies' dressing-room is a sacred precinct, into which no gentleman should presume to look. To enter it would be an outrage not to be forgiven.

It is very impolite and insulting to galop around or inside of other sets while dancing quadrilles.

If a gentleman wishes to dance with a lady with whom he is not acquainted, politely ask the master of ceremonies for an introduction.

The master of ceremonies is privileged to ask any lady or gentleman whether they wish to dance, make himself known and procure partners for all who desire to dance.

In asking a lady to dance, be sure that she accepts, and then allow her to rise before you offer your arm.

The ball-room was not designed for the purpose of making love.

At the close of a quadrille, the gentleman should salute his partner, present his right arm and lead her to a seat selected by her.

### **Etiquette for the Street.**

While walking with a lady, the gentleman should keep the lady on the right hand side.

A gentleman should not smoke when riding or walking with a lady.

A lady should be the first to recognize an acquaintance, whether intimate or not.

A gentleman should precede the lady in a crowded street.

A gentleman should raise his hat with the hand furthest from the lady he meets, do not pull the hat down so as to cover the face.

If the lady with whom a gentleman is walking is saluted by a friend, the gentleman should acknowledge the same by raising his hat.

Never detain a lady you meet. If you wish to converse with her, turn and walk in the direction she is going.

Always ask a lady's pardon for any inadvertence that may occur, and touch your hat with the tips of the fingers whether she is known to you or not.

### **Entering the Ball-Room.**

The gentleman, having escorted his lady to her dressing-room door, and having sought his own, should arrange his toilet as quickly as possible, and return

to the ladies' room, where his lady will join him at the door, and accompany him to the ball-room.

A gentleman should always dance first with his partner, and is also under obligations to her for the first dance after supper, as well as the last number on the programme.

### **Introductions.**

Persons giving a ball should select at least six or eight ladies to form an Introduction Committee. Upon this committee depends much of the enjoyment of strangers. It is the duty of each member to see that all persons have partners for each figure on the programme.

Should a gentleman request a dance from a lady prior to an introduction, the lady should not refuse with an excuse of previous engagement, for in so doing, she would betray very slight knowledge of ball-room etiquette. The correct answer would be: I would be much pleased to accept your kind invitation if you would procure an introduction.

In escorting a gentleman to a lady for an introduction, offer the gentleman your arm. Care should be taken to pronounce names distinctly. Should a name be indistinct to one, that one should say at once,—“I beg your pardon, I did not understand the name.” An inferior should be introduced to a superior; a gentleman to a lady, as: Miss Sweet, permit me to present Mr. Blank to you.

When introduced to a lady, be particular how you ask her to dance, and the manner in which you acknowledge the introduction. Ladies are susceptible of first impressions, and it depends a good deal upon the manner of presenting yourself, whether they are agreeable or not.

### **The Bow.**

To execute a bow in dancing, step the left foot to the side about ten inches, at the same time turn, facing partner, and draw the right foot up to first position, heels touching, and should simultaneously incline the body forward at the hips, without bending the knees, eyes resting to the floor about six feet in front, assume erect position, step with the right foot back to second position, turning to face center, and close the feet, two bars.

*“A lady never makes the bow.”*

### **The Courtesy.**

The courtesy in dancing is made thus: step right foot to side and pass left foot in a semi-circle to the back (fourth position) until it rests upon the toe and ball, and at the same time bend the knee of the standing leg, incline the body forward, straighten the standing leg, and gradually draw the advanced foot to its correct normal position.

The depth of a courtesy is regulated by placing of the fore foot, the proper distance for adults is twelve to fifteen inches apart.

### **Asking a Lady to Dance.**

In asking a lady to dance, take position directly in front of her, bend the body slightly forward, and respectfully say: May I have the pleasure for this dance, or, will you favor me with this dance, or, may I have the pleasure of a number on your programme? Should she answer “she is engaged,” he should thank her and ask for some other dance for which she is not engaged. No lady will refuse to dance without giving some good reason for her refusal. In taking place, a gentleman should offer the lady his arm.



## **Grand Promenade.**

It has been customary for some time past to commence the dance of the evening with a grand promenade or march. Should the company be late on arriving this may be deferred until later when more are present to take part. The march should be led by a lady and gentleman who understand the details of each figure or change. A second gentleman fully acquainted with the changes should be placed at one end of the room, where each figure is commenced, to act as prompter, his duty being to see that each couple preserve uniformity of action throughout the march.

Care should be taken not to give too many figures, making the march wearying and tedious.

The three or four figures given here will be found very effective and quite sufficient for length.

### *The march in file:*

After promenading around the room until all have formed into a circle around the room, the leaders turn and march up the center of the room, and on reaching the top, the gentlemen should turn to the left and the ladies to the right, each gentleman following in single file, and each lady her leader in like manner. On arriving at the bottom of the room the ladies should pass to the left of each other, the gentlemen marching around the room on the outside of the ladies and the ladies inside. When the gentleman meet their partners at the top of the room they form in couples again and march around the room to the right.

### *Grecian cross:*

First couple lead the march up the center of the room, about six feet apart, to within six feet of the centre, separate, turn facing the sides of the room, ladies march to the right, gentlemen to the left. On reaching the side both turn one-quarter facing the top

of the hall, march four steps forward, turn one-fourth facing partners and center of room, and march to center, turn one-quarter and march about six feet apart. On reaching the top of the hall ladies turn to the right and the gentlemen to the left and circle around to the back.

*Figure number three:*

First couple lead up the center to the top, ladies turn to the right, gentlemen to the left. The ladies lead round and round the room, each time passing inside the former, until the coil is very small, then the leader turns short around to the left and retraces her steps between the coils until all the coils are unwound. While the ladies are forming the coil the gentlemen march across the top of the hall, on reaching the side turn and advance two steps, turn one-quarter and march back to center, turn one-quarter and advance two steps, turn and march to side. Continue marching across and back until you reach the bottom of the hall. The lady and gentleman should guide their work so they meet at the bottom and march up through the center together. This figure may be repeated by the gentlemen making the coil and the ladies march across and back.

*Figure number four:*

All march around to the bottom, stop, join hands and raise them, forming an arch. The second couple pass under the arch, stop and join hands. Third couple pass under both, and so on, each couple passing through and forming the arch until one continuous arch has been formed. All stop, separate about six feet apart, the leader signals the music to change into a waltz, and leads off the waltz down between the lines followed by each one in turn and around the room.

Many prefer the "quadrille," or "sicilian circle," in

place of the waltz, for the finish. Should you wish to form into either the quadrille or circle, march around the room and down through the center, four abreast, to the top of the room, all stop and at a signal for the music to change, first and fourth couples face, second and third step to the sides in the formation for a quadrille. If you prefer the circle continue marching around in a circle, four abreast until the couples are compact enough to form a circle, at a signal for the music to change, the first four should turn half around facing the second four, third four facing the fourth, etc. The odd couples turning around facing the even couples.

The prompter will give the changes as follows:

Right and left across, four bars.

Back again, four bars.

Balance and turn partner, four bars.

Ladies change, four bars.

Forward and back, four bars.

Forward and pass through to next set.

The couples must strictly confine themselves to their set.

There are many other figures that can be given, as the anchor, crescent, star, and diamond, but figures of this kind require some drilling, and all turns must be made precisely at the same place.

The kaleidoscope will be found very pretty for the opening of the dance.



# TRILBY TWO STEP QUADRILLE.

Arranged by F. L. Clendenen.

Special Arrangement for Piano, 50c.

## No. 1.

Introduction, salute partner and center.....	8 bars
First four forward and back.....	4 "
Forward and salute.....	4 "
First four two step.....	16 "
Two ladies' chain.....	8 "

Sides repeat.

Third time all join hands, forward and back, forward and salute, all two step, ending after the two step.

## No. 2.

Introduction — Turn corner with right hand partner with the left.....	8 bars.
First four forward and back.....	4 "
Two ladies half chain across.....	4 "
Side four forward and back.....	4 "
Two ladies half chain across.....	4 "
Four ladies to the right and salute.....	2 "
All two step.....	16 "
All join hands, circle to the left.....	8 "

Second and fourth time sides repeat.

End No. 4 after two step.

## No. 3.

Introduction—Join hands, circle to left.....	8 bars
First four lead to the right and salute.....	4 "
Half right and left and salute.....	4 "
Half right and left to places and salute.....	4 "
All two step.....	16 "
All join hands forward and back twice.....	8 "

Sides repeat.

Second and fourth times lead to the left.

End after the two step the fourth time.

*The music for this Quadrille will be sure to please the assemblage.*

Published for Orchestra, 60 cents.

## PART SECOND.

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### PLAIN QUADRILLES.

#### No. 1.

Address .....	8 bars.
First four right and left.....	8 "
Balance four .....	4 "
Turn partners .....	4 "
Ladies' chain, first four.....	8 "
Half promenade, right and left back .....	8 "
Sides the same.	

#### No. 2.

First four forward and back.....	4 bars.
Cross over four.....	4 "
Chasse to the right and left .....	4 "
Cross back and sides separate.....	4 "
Forward all and back.....	4 "
Turn partners to place .....	4 "
Sides the same.	

#### No. 3.

First four lead to the right .....	4 bars.
Chasse out and half round .....	4 "
Forward all .....	4 "
Turn to places.....	4 "
All join hands forward twice .....	8 "
Sides the same.	

#### No. 4.

First couple lead to the right.....	4 bars.
Four hands round .....	4 "
Right and left with the next.....	8 "
Ladies' chain with the next.....	8 "
All balance and turn .....	8 "
Played four times.	

## NUMBER TWO.

### No. 1.

Address .....	8 bars.
First four right and left .....	8 “
Balance four .....	8 “
Half promenade .....	8 “
Sides repeat.	

### No. 2.

First lady balance to right, gent to left, turn..	8 bars.
Balance four to next .....	8 “
Pass each other and balance to third and turn.	8 “
Alamande left .....	8 “
Four times.	

### No. 3.

First four forward and ladies cross over .....	8 bars.
Sides forward and ladies cross over .....	8 “
Grand right and left one-quarter round, meet your partner and promenade to place .....	8 “
Balance all and turn .....	8 “
Repeat once, or four times.	

### No. 4.

First four right and left, and side four right and left, same time .....	8 bars
First four balance four, side four ladies chain at same time .....	8 “
Ladies balance to right, turn .....	8 “
Balance to next, all turn partners .....	8 “
Side four the same.	

**NUMBER THREE.**

**No. 1.**

Address .....	8 bars.
First four right and left .....	8 “
Balance four .....	8 “
Ladies chain .....	8 “
Half promenade.....	8 “
Sides the same.	

**No. 2.**

First couple lead to the right and balance....	4 bars.
Turn four hands.....	4 “
Gent take two ladies and balance to next and turn five hands .....	8 “
Take three ladies and balance to next and turn six hands.....	8 “
All join hands and circle to the right.....	8 “
Repeat for each couple.	

**No. 3.**

First couple balance to right .....	4 bars.
Change partners and turn.....	4 “
Balance to next, change, and turn .....	8 “
Balance to next, change, and turn .....	8 “
Ladies grand chain .....	8 “
Repeat for each couple.	

**No. 4.**

Jig .....	any calls.
-----------	------------

NUMBER FOUR.

No. 1.

Address .....	8 bars.
First four right and left.....	8 “
Balance four .....	8 “
Ladies chain .....	8 “
Half promenade.....	8 “
Sides the same.	

No. 2.

First four forward to center .....	4 bars.
Chasse by couples to right between side four in a star.....	4 “
Join right hands, circle in a star .....	4 “
Circle back with left hands.....	4 “
First four chasse to the left to center .....	4 “
Join hands and circle to place .....	4 “
All balance and turn corners .....	8 “
Sides the same.	

No. 3.

Ladies grand chain half round.....	4 bars.
Half promenade with opposite gent.....	4 “
Grand chain again .....	4 “
Promenade to place.....	4 “
Form grand square.	

No. 4.

First four to the right.....	4 bars.
All chasse and form into lines.....	4 “
Half right and left into lines .....	4 “
Half right and left across .....	4 “
Half ladies chain in line .....	4 “
Half ladies chain across .....	4 “
Forward and back in line .....	4 “
Forward and turn partner to place.....	4 “
Sides repeat.	



**NUMBER FIVE.**

**No. 1.**

Address .....	8 bars
First four right and left .....	8 "
Balance four .....	8 "
Ladies chain .....	8 "
Half promenade .....	8 "
Ladies repeat.	

**No. 2.**

Two ladies and opposite gentlemen, forward and back.....	4 bars.
Dos-a-dos .....	4 "
First four right and left.....	8 "
All balance to corner and turn to place .....	8 "
Repeat three times.	

**No. 3.**

First couple promenade inside of set .....	8 bars.
Right and left, with right hand couple .....	8 "
Ladies chain, with the left hand couple .....	8 "
Balance four with sides .....	8 "
All forward and back, twice.....	8 "
Repeat three times.	



**NUMBER SIX.**

**No. 1.**

All join hands forward and salute, salute part- ners .....	8 bars.
First four lead to the right, chasse, and salute opposite lady.....	4 "
Change ladies, turn to opposite, chasse and salute .....	4 "
Take that lady to place .....	4 "
All promenade—half.....	4 "
First four half right and left.....	4 "
Side fours half right and left .....	4 "
All chasse, salute.....	4 "
Turn partners .....	8 "
Sides repeat.	

### No. 2.

First four lead to right, change partners and form in lines .....	4 bars.
Forward all .....	4 "
Chasse by couples, across.....	4 "
Right and left .....	4 "
Forward all .....	4 "
Chasse by couples .....	4 "
Ladies half chain.....	4 "
Forward all .....	4 "
Balance all, turn partners.....	8 "
Grand right and left .....	16 "
Sides repeat.	

### No. 3.

Grand right and left, half .....	8 bars
Half right and left to places .....	8 "
Four ladies forward to center and grand right and left .....	8 "
Turn partner .....	8 "
All promenade .....	8 "
Repeat.	

### No. 4.

First four forward and back.....	4 bars.
Side four forward and back .....	4 "
All forward and back.....	4 "
Head gentleman retain partner, take side lady to place .....	4 "
Forward six.....	4 "
Ladies half change to side .....	4 "

NOTE.—Ladies on the left pass to the right gentlemen, stop on the left side, ladies on the right go to the left gentlemen, stop on the right side.

Forward six.....	4 bars.
Ladies change to head .....	4 "
Forward six.....	4 "
Change to sides .....	4 "
Forward six.....	4 "
All join hands, forward.....	4 "
Turn partner .....	4 "
All chasse.....	4 "
Sides repeat.	

## NUMBER SEVEN.

### U. S. QUADRILLE.

Figures composed by Prof. J. S. Christy.

#### No. 1.

Introduction, address partners.....	8 bars.
Balance to partners and turn to place.....	8 "
Turn corners with right hand, partners with the left to place.....	4 "
First couple lead to the right, four hands around	4 "
Right and left with the next.....	4 "
Ladies change with the next.....	4 "
First couple in the center and six hands around	4 "
Turn corner with right hand, partner with the left to place.....	4 "
Repeat four times, each couple in its turn. Promenade	all

#### No. 2.

Introduction.....	8 bars.
Balance to partners and turn.....	8 "
Turn corners with the right hand and partners with the left.....	4 "
First two ladies forward, salute, and turn the gentleman to the right, repeat with each gentleman to place, (by balancing 4 bars, and turning, 4 bars to each gent.)	8 "
First two ladies in center, and six hands around	4 "
Turn corner with the right hand and partner with the left to place.....	4 "
Grand chain all the way around.....	8 "
Repeat four times with head and side ladies, and head and side gents, circle eight.	

#### No. 3.

Balance all.....	8 bars.
Turn corners with the right hand and partners with the left to place.....	8 "
Four ladies lead to the right, turn all the gentlemen (by balancing 4 bars, and turning 4 bars)	8 "
Ladies half chain.....	4 "
Take that gentleman and half promenade....	4 "
Ladies half chain.....	4 "
Take your partner and half promenade to place	8 "
Grand chain all the way around.....	16 "
Four ladies forward to the center.....	4 "
Gentlemen circle on the outside.....	4 "
Form a basket and circle eight just as you are	8 "
Reverse positions with gents in the center and circle eight the other way.....	8 "
All balance and turn partners to place.....	8 "
Repeat the same by gents leading to the right. Promenade all.	

## NUMBER EIGHT.

### FRANCAISE.

As translated from the old French quadrille by Prof. M. C. Aker.

#### No. 1.

Address.....	8 bars.
Right and left all.....	8 “
Face partner, chasse to right and left.....	4 “
Turn with right hand.....	4 “
Ladies' chain.....	8 “
Half promenade.....	4 “
Right and left to place.....	4 “
Repeat.	

#### No. 2.

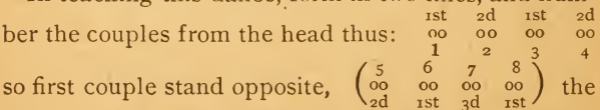
Introduction.....	8 bars.
First lady and second gentleman forward and back.....	4 “
Chasse to the right.....	4 “
To the left.....	4 “
Cross over.....	4 “
Forward and back.....	4 “
Chasse to right.....	4 “
To left.....	4 “
Cross to place.....	4 “
All balance to partners and turn with right hand	8 “
Repeat second lady, first gentleman.	

#### No. 3.

Introduction.....	8 bars.
First lady, second gentleman join right hands cross over.....	4 “
Left hand back and right hand to partners...	4 “
All balance.....	4 “
Half promenade.....	4 “
First lady, second gentleman forward and back	4 “
Dos-a-dos.....	4 “
All forward and back.....	4 “
Right and left to place.....	4 “
Repeat, second lady, first gentleman.	

#### FORMATION.

In teaching this dance, form in two lines, and number the couples from the head thus:



so first couple stand opposite,  $\left( \begin{matrix} 5 & 6 & 7 & 8 \\ oo & oo & oo & oo \\ 2d & 1st & 3d & 1st \end{matrix} \right)$  the second. After learning the dance, form in squares of double sets, or four couple abreast, never in single sets.

# PART THIRD.

## LANCIERS QUADRILLES

### PLAIN LANCIERS,

As taught by Prof. F. L. Clendenen.

#### No. 1.

Introduction, address partner and center.....	8 bars.
First four forward and back.....	4 "
Forward, turn opposite lady and return to place	4 "
Cross over first couple inside, back on the out- side .....	4 "
Salute corner, turn corner.....	4 "
Sides repeat.	

#### No. 2.

Introduction.....	8 bars.
First four forward and back.....	4 "
Forward and leave lady in the center.....	4 "
Chasse, turn partner to place.....	4 "
Sides separate, join hands with first four, for- ward eight, turn partner to place.....	8 "
Sides repeat.	

#### No. 3.

Introduction.....	8 bars.
First four forward and back.....	4 "
Forward to the center and salute, return to place.....	4 "
Ladies chain.....	8 "
Sides repeat.	

#### No. 4.

Introduction.....	8 bars.
First four lead to the right, salute.....	4 "
Lead to the left, salute.....	4 "
Lead to place, all salute.....	4 "
First four right and left.....	8 "
Sides repeat. Then to left.	

#### No. 5.

Chord—Salute all.	
Grand right and left.....	16 bars.
First couple face out, sides fall in line.....	8 "
Forward all, forward and back twice.....	8 "
Counter march.....	8 "
Forward and back, turn to place.....	4 "

Starting with grand right and left, repeat three times, by the 3d, and 4th couples.

**NUMBER TWO.**

**LOOMIS' SARATOGA LANCIERS.**

(Original.)

By permission of Prof. Loomis.

**No. 1.**

- Head couples forward and back, with side couples on their right..... 4 bars.
- Forward and turn vis-a-vis (in same direction) head couples passing between side couples. 4 “
- Returning, side couples between head couples 4 “
- All balance at corners..... 4 “
- Turn the same..... 4 “

First and second time—head couples lead to right. Third and fourth time—side couples lead to right. Four times.

**No. 2.**

- All forward (to the center) and back..... 4 bars.
- Place ladies in center (facing partners) and bow 4 “
- All chasse to the right and left..... 4 “
- Turn partners to place..... 4 “
- Four gents give left hands across, right hand to partner's left, promenade..... 8 “

**No. 3.**

- All forward (to the center) and back..... 4 bars.
  - Forward again, salute vis-a-vis and return to places..... 8 “
  - Four ladies chain..... 8 “
- Four times.

**No. 4.**

- First four lead to the right and bow..... 4 bars.
- Lead to the left and bow..... 4 “
- Return to places and bow..... 4 “
- All balance to corners and turn the same..... 8 “

Heads repeat the same by going to the left. Sides repeat the same.

**No. 5.**

- All bow, grand right and left half around..... 16 bars.
- Turn partner with right hand, returning to places..... 4 “
- First couple face out, sides in the center..... 4 “
- All chasse, march.....

Ladies and gentlemen down outside, gentlemen passing around ladies and forming two lines on opposite sides. All forward and back in two lines. Turn partners to places. Four times. Ending with grand right and left half around and return to places.

**NUMBER THREE.**  
**LOOMIS' ACADEMY LANCIERS.**

**No. 1.**

Introduction .....	8 bars.
Grand right and left half around.....	8 "
Head couples half right and left .....	4 "
Sides half right and left.....	4 "
All balance to corners and turn the same.....	8 "

**No. 2.**

Head couples lead to the right and bow.....	4 bars.
Exchange partners, forming two lines.....	4 "
All chasse by couples.....	4 "
Dechasse.....	4 "
All forward and back; forward and turn part- ners to place.....	8 "

N. B.—First and second time, head couples lead to right; third and fourth time, side couples lead to right.

**No. 3.**

Right hand to partner; pass and give left hand to the next; turning quite around, giving right hand to partner; turn to place and bow	8 bars.
All balance to corners; turn the same.....	8 "

**No. 4.**

Two first ladies give right hands to side ladies, exchange places and bow.....	4 bars.
Repeat, which brings all ladies half around ..	4 "
Four ladies cross right hands half around to place without turning; bow.....	4 "
All chasse by partners and bow to corner ...	4 "
Chasse back; bow to partner.....	4 "

N. B.—First and second time the head ladies pass to right; third and fourth time, side ladies pass to right.

**No. 5.**

Head couples right and left with sides on their right.....	8 bars.
Ladies' chain with side couples on their left..	8 "
First couple face out.....	2 "
First side couple in center.....	2 "
Fourth couple in center.....	2 "
All fall back in two lines facing partners.....	2 "
All cross over, giving right hand to partner and bow; return, give left hand and bow.....	8 "
All forward and back; forward and turn part- ner to place.....	8 "
All join hands in a circle; forward and back; forward and bow.....	8 "

N. B.—After the figure is danced four times all circle around to place and back the other way.

## NUMBER FOUR.

### LOOMIS' LANCIERS.

#### No. 1.

Introduction.....	8 bars
First four pass through sides and salute.....	4 “
Pass through next couple and salute.....	4 “
Four ladies' chain.....	8 “
Balance to corners and turn (repeat four times)	8 “

P. S. — At the end of the ladies' chain, give right hand to lady's left and not turn.

#### No. 2.

All forward and back.....	4 bars
Forward and leave ladies in center facing partners and salute.....	4 “
All chasse, four gents in center and four hands half around and turn opposite ladies.....	8 “
First four lead to right and cross four hands around to same place.....	8 “
Repeat four times.	

#### No. 3.

Grand right and left, quarter chain, thus: give right hand to partner and pass to the next lady, giving left hand and turn quite around. Meeting partner with right hand, turn to places.....	8 bars
Four ladies pass to right, taking next lady's place and salute.....	4 “
All join hands, forward and back.....	4 “
Forward and turn.....	4 “
Repeat four times, which brings ladies to their places.	

#### No. 4.

First four forward and back, forward and exchange partners and lead to the left.....	8 bars
Facing side couples, without turning and salute.....	4 “
Four hands round to opposite places and salute	4 “
First four forward and back.....	4 “
Forward and exchange partners to places....	4 “
Repeat four times.	



**No. 5.**

Salute, commencing with the grand square, first four in the center, sides separate; sides forward, first four separate, partners to places. Repeat figure with sides in the center, first four separate, etc..... 16 bars.

First couple march round and face out..... 4 “

First side couple in center..... 2 “

All chasse and form two lines facing partners 4 “

March. Two first ladies, with the two gentlemen at the foot, cross over; two first gentlemen and the two ladies at the foot cross over. Repeat the same back to places. All forward and back in two lines, turn partners to places.

Repeat three times ending with grand square.



**NUMBER FIVE.**

**LOOMIS' METROPOLITAN LANCIERS.**

**No. 1.**

Introduction..... 8 bars.

Grand right and left, quarter way around, stop and bow ..... 4 “

Grand right and left to opposite places, bow to partners..... 4 “

Head couples half right and left to places.... 4 “  
Sides the same.

All balance to corners and turn the same.... 8 “

Repeat three times.

**No. 2.**

Heads lead to the right and bow..... 4 bars.

All exchange partners, forming in two lines facing partners ..... 2 “

Bow to temporary partner.... 2 “

Right and left with opposite couples..... 8 “

All join hands in two lines, forward and back 4 “

Forward and turn partners to places..... 4 “

Repeat three times.

### No. 3.

Right hand to partner; pass and give left hand to next turning quite around, giving right hand to partner, turn to places and bow.... 8 bars.  
 All balance to corners and turn the same.... 4 "  
 Repeat three times.

### No. 4.

Head couples ladies' half chain with the couples on their right; stop and bow..... 4 bars.  
 Ladies' half chain again which will bring all the ladies to opposite places; stop and bow 4 "  
 Four ladies cross right hands around to partners and bow..... 8 "  
 All balance to corners and turn the same.... 8 "  
 Repeat three times.  
 First and second head ladies go to right, and side ladies to the left. Third and fourth time, reverse.

### No. 5.

Heads right and left with the couples on their right..... 8 bars  
 Four ladies cross right hands and go quite around, giving left hand to partner; turn and bow..... 8 "  
 First couple face outward..... 4 "  
 First side couple fall in behind the leading couple; second side couple fall in. All fall back in two lines, facing partner..... 4 "  
 All cross over; two ladies passing between the gentlemen; returning, gentlemen passing between the ladies..... 8 "  
 March as in the Minuet Lanciers, viz: gentlemen and ladies down outside; gentlemen passing around ladies and forming two lines on the opposite side. All forward and back; turn partners to places. Repeat three times, ending with the grand right and left.

P. S.—First and second time heads right and left with couples on their right. Third and fourth time right and left with the couples on their left.

**NUMBER SIX.**

**LOOMIS' COLLEGE LANCIERS.**

**No. 1.**

Introduction.....	8 bars
Heads to right, side to left, pass through and address.....	4 bars.
Pass through again and address.....	4 “
Four ladies forward and back.....	4 “
Four gentlemen forward and back.....	4 “
Balance corners. Turn corners.....	8 “
Ex. Passing through, ladies go inside. Heads and sides go to the right alternately.	

**No. 2.**

Heads lead to sides. Address.....	4 bars.
Exchange partners and form two lines. Address temporary partner.....	4 “
Ladies' chain with opposite couple.....	8 “
Join hands in line. Forward and back. Forward and turn partners to places.....	8 “

**No. 3.**

All join hands, forward and back, four ladies pass to the right in ladies' place, address....	8 bars.
Balance corners. Turn corners.....	8 “
Four times	

**No. 4.**

Grand right and left quarter way around, address.....	4 bars.
Grand right and left quarter way around, address.....	4 “
Four ladies forward and address.....	4 “
Heads right and left to place.....	4 “
Sides right and left to place.....	4 “

**No. 5.**

Chord. Address.	
Grand square. Heads forward, sides separate Sides forward, heads separate.....	16 bars.
Heads face out. Each side couple lead to the right. Fall back in two lines facing partners	8 “
All cross over; two ladies join hands and pass between two gentlemen; return the same...	8 “
Join hands in two lines, forward and back, forward and turn partners to places.....	8 “
All join hands in circle, forward and back, forward and address.....	8 “
Four times, ending with Grand Square.	

## NUMBER SEVEN. LOOMIS' MINUET LANCIERS.

### No. 1.

Introduction.....	8 bars.
Head couples forward and back, lead to right, address.....	4 "
Take side lady with left hand, go to opposite places. Address.....	4 "
Forward and back six. When the six fall back the two gentlemen forward.....	4 "
All turn partners.....	4 "
All balance to corners and turn.....	8 "
Repeat to places. Sides the same.	

### No. 2.

All forward and back; forward, leaving ladies in center facing partners. Address.....	8 bars.
All forward and back; turn partners with both hands.....	8 "
All promenade, gentlemen giving left hands across right hand to partner's left.....	8 "

### No. 3.

All join hands forward and back.....	4 bars.
Forward and address.....	4 "
Four ladies' chain.....	8 "

### No. 4.

Head couples lead to right. Address.....	4 bars.
Exchange partners, and form two lines facing partner. Address lady on the right.....	4 "
Half right and left with opposite couples.....	4 "
All forward and back; turn partners to places, Four times.	8 "

### No. 5.

Address. Commence with grand square	
First four to center, sides separate.....	8 bars.
Partners to place.....	8 "
First couple face out.....	4 "
First side couple next.....	2 "
Second side couple.....	2 "
All chasse.....	8 "
March. Gentlemen and ladies down outside, gentlemen passing around ladies, forming two lines on opposite sides.....	8 "
All forward and back, turn partners to place..	8 "
Ending with Grand Square.	

## NUMBER EIGHT.

### COLUMBIAN LANCIERS.

By M. S. Gibson.

#### No. 1.

Introduction.....	8 bars
All forward to the right, (Each couple face to right and forward and back).....	4 "
Turn partners.....	4 "
Ladies forward and join hands in circle facing out.....	4 "
Balance.....	2 "
Ladies forward and form circle with gentlemen, (ladies facing out and gentlemen facing out).....	2 "
Balance.....	4 "
Turn partners.....	4 "
The second and fourth times, forward to the left, and gentlemen to center.	

#### No. 2.

First four lead to the right and salute.....	4 bars.
Leave ladies with side couples and return to place. (First two gentlemen place their ladies to the left of the said gentlemen, forming two lines of three, facing the center, and return to places).....	4 "
Forward and back six.....	4 "
Ladies cross over.....	4 "
Forward and back six.....	4 "
All turn partners, (to place).....	4 "
Second and fourth times sides lead.	

#### No. 3.

First four forward.....	2 bars
Exchange ladies and return to places. (The exchange of ladies should be made by the gentlemen taking the ladies right hands in their left, the gentlemen turning so that they will move forward in conducting new partners to places).....	2 "
All join hands and salute.....	2 "
Retire to place.....	2 "
All chasse across. (All chasse across and salute corners, dechasse and salute partners).....	8 "
Second and fourth times sides lead.	

### No. 4.

- First four lead to the right and salute. . . . . 4 bars.
  - Separate and form lines with sides and salute.  
 (Separating, the gentlemen pass to the right of the side ladies, and the ladies pass to the left of the side gentlemen, forming two lines of four, facing the center, the lines salute each other. . . . . 4 “
  - First four forward and salute. (The first gentlemen and second lady forward toward each other, and the second gentlemen and first lady will do the same. . . . . 4 “
  - First four right and left. . . . . 8 “
- Second and fourth times sides lead.

NOTE—It will be seen that two gentlemen exchange places each time the above number is danced, and all do not regain original places until the number is being danced the fourth time.

### No. 5.

- Four ladies half chain . . . . . 4 bars.
  - Four gentlemen half chain. . . . . 4 “
  - Four ladies half chain. . . . . 4 “
  - Four gentlemen half chain. . . . . 4 “
  - First couple promenade, (Gentlemen taking lady's left hand in his right, leads her around inside the set and finishes in place. . . . . 8 “
  - All chasse to the left. . . . . 2 “
  - Dechasse. . . . . 2 “
  - Turn partners. . . . . 4 “
  - All face partners and march. (Gentlemen upon the outside, ladies upon the inside, half around the circle and salute partners. . . . . 8 “
  - All forward and back. . . . . 4 “
  - Eight hands around to place. . . . . 4 “
- Third, second and fourth couples in turn promenade.

NOTE—In place of promenade, the Two Step may be danced inside the set, eight bars.



## NUMBER NINE.

### K. OF P. TRIANGLE QUADRILLE.

By permission of Prof. W. W. Hall.

Adopted by the Western Association, June 1, 1895.

Special music for full Orchestra, \$1.00.

*Calls and Instructions for the K. P. Triangle Dance.*

#### No. 1.

Introduction (8). First couple right and left with right hand couple (8).

Promenade or balance with left hand couple (8).

Ladies' chain with right hand couple (8).

Half promenade with left hand couple (8)

Second and third couples ditto.

#### No. 2.

No Intro. All forward and back (4). Turn partners (4).

First lady to right and gent to left hand couples and balance (4)

Three hands round (4). Same two chasses by and balance (4)

Three hands round (4). Places and all balance (4). Turn (4)

Next lady to right, etc.

#### No. 3.

No Intro. First couple forward and back (4).

Forward again and gent turn lady between second and third couples and return to place (4).

Five join hands, forward and salute (4). Back and salute (4).

Gent balance with lady on his right (4). Turn (4).

Five forward and salute (4). Back and salute (4).

Gent balance with lady on his left (4). Turn (4).

Five forward and salute (4). Back and salute (4).

All balance and turn partners to place (8).

Second and third couples ditto, last time promenade (8).

#### No. 4.

No Intro. All forward and back (4). Turn ladies to center face out and salute (4).

All balance (4). Dos-a-dos (4). Gents pass to right and balance (4).

Dos-a-dos (4). Pass to next and balance (4). Dos-a-dos (4).

Balance to partners (4). Turn to places (4). March promenade (8).

Repeat with gents in center.

#### INSTRUCTIONS.

Sets take same amount of floor space as ordinary quadrille.

Where "No Intro." is marked in calls, give first call when music starts.

"Last time promenade" means this call is to be given after the quadrille has been danced through the proper number of times, in order for the music to end on the first strain.

Slow minuet step should be used to the call "Five forward and salute" in the third number.

March in fourth number is played the same tempo as "America" is usually sung.

Further explanations can be had if desired by addressing

W. W. HALL, Grand Forks, N. D.

**NUMBER TEN.**

PROF. SHELDON'S OAKLAND MINUET.

**No. 1.**

- Leads, (gents giving hand to partner and left to opposite gent,) promenade around each other and salute couples to left..... 8 bars.  
While sides give right hands and balance in place.
- Cross hands with sides and around..... 8 "
- Right and left to places..... 8 "  
Sides same.
- Lead to front and through. Back. The other way .....32 "

**No. 2.**

- First couple face out. Sides in center. Join hands and balance on line.....32 bars.
- Right hands and change places. Join hands and balance on line.....16 "
- Left hand back and balance on line.....16 "
- All to places..... 8 "

**No. 3.**

- All forward and ladies join hands in center... 8 bars.
- Gents join hands around to right, raising hands \*pass right over partner's head..... 8 "  
Same time ladies balance.
- All around to left and join partners at place.. 8 "

**No. 4.**

- Leads to right sides, left pass through and salute opposite couples on next place..... 8 bars.
- Cross hands and around..... 8 "
- Through to next place, join hands and around.16 "
- Repeat .....32 "

**No. 5.**

- Right hand to partner, turn ladies backs to center..... 8 bars.
- Ladies join hands and around to opposite place 8 "  
Same time gents promenade in opposite direction to same place.
- Left hand to partner and turn gents to center 8 "
- Gents to right to places, (ladies the other way) 8 "
- Turn partners at place..... 8 "
- All forward. Back. Right. Left. Salute.  
To seats.....16 "



## NUMBER ELEVEN.

### STANDARD LANCIERS.

By permission of M. B. Gilbert, Pres.

Adopted by the American Association, Sept. 5, 1895.

#### Figure 1.

First four forward and back with the right hand couple.

Turn opposite with both hands.

Cross right hands by fours, circle half round.

Left hands back to place.

Balance to corners. Turn corner both hands.

#### Fig. 2.

All forward and back.

Ladies forward to center.

Gentlemen promenade around to the left.

All circle to the left once around.

Second and fourth time gentlemen to the center.

#### Fig. 3.

First four forward and back with sides on the right.

Forward and salute.

Four ladies' chain.

Second and fourth time take gentlemen's arm and promenade around not crossing hands in the center.

#### Last Fig.—Music No. 5.

Grand right and left half around.

Right hand to partner, turn half, and right and left to place.

First couple face out, third and fourth fall in line.

All slide four steps to the left.

Balance forward with left foot. Balance back with right foot. Slide to right, balance forward with right foot, balance back with left foot.

Countermarch right and left.

All forward and back. Turn partners with both hands to place.

NOTE.—The balance is made by stepping forward with left foot, (fourth position), point right to side, (second position).

NOTE.—The fourth number is omitted.

## NUMBER NINE.

### SHELDON'S DEER PARK LANCIERS.

By permission of Prof. Sheldon.

#### No. 1.

- (THE ARCHES.) All forward and back..... 4 bars  
 Leads join hands with couples to right and  
 around ..... 4 "  
 (Arches.) Gentlemen take left hand of part-  
 ners, ( leads face right, sides left,) pass under  
 side over, alternate, until in places..... 8 "  
 All forward to corners and turn corner partners 8 "  
 Second and fourth times sides to right.

#### No. 2.

- (THE WREATH.) All forward and back, ladies  
 join hands..... 8 bars.  
 Gents join hands and pass once around to right  
 raising the arms pass right hand over head  
 of partner, (forming wreath)..... 8 "  
 All around to left and turn partners..... 8 "  
 Four times.

#### No. 3.

- (THE WHEEL.) All forward and back, salute  
 opposite ..... 8 bars.  
 Ladies cross right hands, pass to opposite  
 places, turn and cross left hands, giving  
 right to partner and return to place..... 8 "  
 The gentlemen having gone to right to opposite place will take part-  
 ner's hand, placing left on her shoulder, continue to place and salute.  
 Four times.

#### No. 4.

- (THE GRACES.) Side ladies give left hand to  
 leading gentlemen, right to lady, thus joined  
 forward and back twice..... 8 bars.  
 Pass hands to front, forward and back again.. 4 "  
 Three hands around and turn partners to place 8 "  
 Second and fourth times, leading ladies to  
 sides.

#### No. 5.

- (THE GRAND SQUARE.) The square..... 16 bars.  
 Leads forward and back, pass out to corners.. 8 "  
 All balance in line, turn corner partners..... 8 "  
 Forward and back, turn partners at place.... 8 "  
 Turn corners ..... 8 "  
 Four times, finish with grand square.

## NUMBER TWELVE.

### AMERICAN NATIONAL LANCIERS.

As adopted by the National Association of Teachers of Dancing.  
Danced diagonal.

#### No. 1.

Address partners, address center.....	8 bars.
Heads (sides) forward and back.....	4 "
Forward and turn opposite lady.....	4 "
First and second couples pass through.....	8 "
Address corners, turn corners.....	8 "

#### No. 2.

Heads (sides) forward and back.....	4 bars.
Ladies in center, address.....	4 "
Chassez, turn partners to places.....	8 "
Promenade around opposite couples.....	8 "

#### No. 3.

Heads (sides) forward and back.....	4 bars.
Forward and address, returning to places....	4 "
Ladies' chain.....	8 "

#### No. 4.

Heads lead to the right, address.....	4 bars.
Exchange ladies, lead to the left, address....	4 "
Exchange ladies, lead to places, address....	4 "
Right and left with side couples.....	8 "

#### No. 5.

Introduction, address partners.	
Grand right and left half round.....	8 bars.
Turn and face partners, address, grand right and left to place.....	8 "
First couple promenade, face out, sides lead in	8 "
All glide to the right and back, twice.....	8 "
Head couple down the center.....	8 "
All forward and back, forward and turn partners	8 "

(First, third, second and fourth face out in rotation, Each number to be danced four times, alternately by heads and sides.)

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## NUMBER THIRTEEN.

### FISKE LANCIERS.

#### No. 1.

Salute partners and corners.....	8 bars.
First four forward and back to the right.....	4 "
Forward again, exchange partners, ladies pass- ing across.....	4 "
First four pass through, sides pass outside....	4 "
Sides pass through, first four pass to place....	4 "

All balance to corners and turn once around.. 8 "  
 Repeat—second times sides to right; third  
 time first four to right, returning ladies to  
 places in the set.

**No. 2.**

First four forward and back..... 4 bars.  
 Lead to right, salute side couples, separate and  
 form two lines,..... 4 "  
 Ladies of the first four passing to left of the  
 gentlemen of side couples, gentlemen of first  
 four passing to right of ladies of side couples  
 All forward and back..... 4 "  
 Forward again, sides step back to place..... 4 "  
 First four forward and back..... 4 "  
 Forward and return partners to place..... 4 "  
 Repeat; second time with side couples, third  
 time first four, fourth time with sides.

**No. 3.**

First four forward with side couple on the right 4 bars.  
 Forward again and salute ..... 2 "  
 Step back to place..... 2 "  
 Ladies chain with side couples..... 8 "  
 Repeat; second time with sides, third time  
 with first four, fourth times with sides.

**No. 4.**

Four ladies cross right hands, half around, dis-  
 engage hands, salute gentlemen..... 4 bars.  
 Cross right hands, back to place, salute partners 4 "  
 Turn partners ..... 4 "  
 All forward and back, turn partners to place. 8 "  
 Repeat; second time with gentlemen, cross-  
 ing hands, third time with ladies, fourth time  
 with gentlemen.

Chords.

**No. 5.**

Grand square..... 16 bars.  
 Four ladies chain..... 8 "  
 Four ladies cross left hands half around..... 4 "  
 Right hand back to place... .. 4 "  
 Retaining hand in center, give left hand to  
 partner's right, forming a moulinet. All will  
 march around to place..... 8 "  
 Turn partners..... 4 "  
 Salute partners..... 4 "  
 This number is danced four times through,  
 finishing with the grand square.

## NUMBER FOURTEEN.

### MILITARY LANCIERS.

By Prof. A. C. Wirth.

#### No. 1.

- Address (A la Militaire)..... 8 bars  
 First four grand right and left, (performed by two couples only)..... 8 "  
 (When first four have almost finished the above, side four forward to center and form arches, third gent with fourth lady, fourth gent with third lady, and is called)  
 Sides forward form arches, (Taking their time from the above.) 8 bars.  
 First couple pass under the arch, second couple separate and pass outside..... 4 "  
 Second couple pass under, first couple outside 4 "  
 Turn corner with right hand, partner with left hand..... 8 "  
 Sides repeat.

#### No. 2.

- Introduction..... 8 bars  
 All forward, gents in center back to back, ladies return to place..... 4 "  
 Address, (gents A la Militaire, ladies courtesy) 4 "  
 Gentlemen chasse, and ladies sentinel march, 4  
 (Gents four steps forward and four steps back to center, without turning, ladies march to corner of set, turn to right and return to place. See diagram.)  
 Turn partner to place..... 4 "  
 All join hands, forward and back..... 4 "  
 Turn partners..... 4 "

#### No. 3.

- Introduction..... 8 bars.  
 All forward and back..... 4 "  
 Face partners, address (A la Militaire) and face the center of the set..... 4 "  
 Four ladies' grand chain..... 8 "

#### No. 4.

- Introduction..... 8 bars.  
 First four lead to the right, address (Militaire) 4 "  
 Circle four hands half way around, address (Militaire)..... 4 "  
 Half right and left, side four right and left, first four to place, sides to place..... 8 "  
 Sides repeat, first four to left, etc.

## No. 5.

Address (A la Militaire.) Chord.

Grand square.....	16 bars
First couple promenade inside of the set, face out in place, third and fourth couple fall in line, face partners and address (A la Militaire).....	8 “
Cross over, address (A la Militaire same as chasse but use walking steps).....	4 “
Cross back, address (A la Militaire).....	4 “
Gents form arches, ladies march under.....	8 “

(The first and third gent join hands nearest each other without turning, fourth and second gents the same, which makes two single arches. First lady lead, march through the arch formed by the first and third gent, turn to the right and march through the other arch, and all face partners in two lines.)

Forward and back in two lines.....	4 “
Turn partners to place.....	4 “

Third, second and fourth couple promenade inside of the set in the order named.

NOTES.— All the walking steps must be taken with a military air and precision.

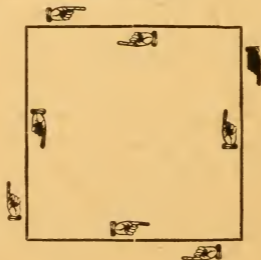
Each number to be played four times.

Address only at the beginning of the first and fifth figure.

EXPLANATION OF THE MILITARY ADDRESS.— Gentlemen raise the (usually) right hand, touch tips of fingers just above the temple, then carry the hand out diagonally from the head about twelve inches and drop the arm to the side.

Ladies courtesy.

DIAGRAM.



To be performed as though the set was perfectly square.

# NUMBER FIFTEEN.

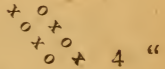
## GULF CITY LANCERS.

Figures arranged by C. F. Cheesman for any Lancer music.

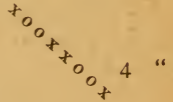
### No. 1.

Heads forward, back, with right side couples, 4 bars.

Forward again and turn opposite with both hands and stop in two diagonal lines close to each other thus:



All step one step diagonally forward with left foot (which bring all in line) and back with right, twice



Turn opposites with both hands and all back to places..... 4 "

All turn partners completely around with right hands and go to corners and address..... 4 "

Turn corners with right hands and back to places and address..... 4 "

Second and fourth times heads to the left.

### No. 2.

All forward to the center and back..... 4 bars.

Turn partners with right hands and ladies go to the center, face partners and address.... 4 "

Dos-a-dos. (Ladies going back to center).... 4 "

All go to the right. (4 steps) Lady and gent meeting at corner of set..... 2 "

Gentlemen give right hand to new partner's left and return to place, (facing each other) 2 "

All promenade one-half around; gentlemen to the right, outside, and ladies to the left inside 4 "

When meeting new partners opposite, gentlemen give right hands to lady's left and continue the promenade around to gents' place together..... 4 "

Repeat three times to regain original partners.

### No. 3.

- All forward to the center..... 2 bars.  
Each gentleman turn lady on his left with  
right hand..... 2 “  
Take partner's right hand with his left and go  
to place and address..... 2 “  
All forward to the center and stop, facing part-  
ners..... 2 “  
Ladies half double chain and gents promenade  
around to the right..... 4 “  
Meet partners opposite to places, turn them  
half around with left hands and gents half  
double chain to places and ladies promenade  
around..... 4 “  
Repeat three times.

### No. 4.

- Heads forward to the center, change partners  
and go to sides and address..... 4 bars.  
Side couples pass between head couples and  
right and left (without turning) to opposite  
place..... 4 “

At same time head couples turn half around with left  
hands and stop in side couples place and address.

- Side four lead to the right and all address  
present partners..... 4 “  
Pass partners and go to corners and address.. 4 “  
Gentlemen take corner ladies' left hand with  
his right and go to center..... 2 “  
Back to place with last partner, turning half  
around with left hand..... 2 “

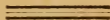
Repeat three times to regain original part-  
ners. Second and fourth times sides go to the  
center.

### No. 5.

- All go to the corners, ladies to the right, gen-  
tlemen to the left..... 2 bars.  
Gentlemen take corner lady and go to the  
center..... 2 “  
Take partners and go to place..... 2 “  
Turn partners half around with right hand... 2 “  
Repeat same with the other corners..... 8 “



Head couples promenade around each other and sides fall in, 3rd behind 1st and 4th behind 2nd..	X X O O	X X O O	8	"
The two lines face each other and back and forward twice.....			8	"
All face the center and march in opposite direction, side couples leading, thus:.....	XX	XX	8	"
All turn partners half around with right hand and address .....			4	"
Turn partners with left hands and all to places Second and fourth times, sides promenade around.			4	"



## NUMBER SIXTEEN.

### ST. GEORGE LANCERS.

Composed and Arranged by C. Ellwood Carpenter.  
Can be danced to any Lancer music.

#### No. 1.

Introduction; Salute partners and corners....	8 bars
Position to commence—Heads face sides on right; sides face heads on left.	
Right hand across, turn half around, salute...	4 "
Left hand to partner, turn half around, salute partner .....	4 "
All face center, forward and back, turn partners to nearest place.....	8 "
All waltz around with partners.....	8 "

NOTE—The leads and sides are now in opposite places; leads again face right and sides left and repeat figure, the fourth time will bring all to original places.

#### No. 2.

Introduction.....	8 bars.
Position to commence—Sides separate and form lines with leads.	
All forward and back.....	4 "
Four ladies cross right hands and promenade around .....	4 "
Four gentlemen cross left hand and promenade around, and turn partners to places...	8 "
All: Four ladies cross right hands and all promenade half around, reverse; four gentlemen cross left hands and all promenade to place.	

### No. 3.

Introduction.....	8 bars.
Promenade slowly all toward the right around quadrille until in opposite places. All salute centre.....	8 "
All waltz to places with partners.....	8 "

NOTE—First and third time as described. Second and fourth time promenade to left.

### No. 4.

Introduction.....	8 bars.
Leads forward to right and face sides, salute.	4 "
Back to opposite places and salute partner...	4 "
Face sides on right.....	4 "
Forward and back, then cross over, with sides	8 "

Side couple (now in leads' place) repeat figure, doing the forward and back movement with leads on right. Fourth time will bring all to places.

### No. 5.

Introduction. Chord.

Position to commence—All take hands.

All forward towards center and back.....	4 bars.
Waltz around with partner.....	4 "
All forward and back.....	4 "
Waltz around with partner.....	4 "
First couple promenade around inside of quadrille and face outwards.....	8 "
All form in line and cross hands with partner.	"
All forward (four steps).....	2 "
Turn half around, forward again (four steps)..	2 "
Turn half around, facing as first, forward again (four steps).....	2 "
Turn half around, forward again (two steps)..	2 "

NOTE—The above movement is executed without letting go of hands.

March:—All forward march. (Four steps)...	2 "
Gentlemen face left, and ladies right, march (four steps).....	2 "
Gentlemen again face left, ladies face right, march, (four steps).....	2 "
All face partners, forward and back.....	4 "
All forward and turn partner to place.....	4 "

NOTE—Figure is danced four times. Each couple in turn.

## NUMBER SEVENTEEN.

### CADET LANCERS.

As taught by Prof. F. L. Clendenen.

#### No. 1.

Introduction.....	8 bars.
First four forward and back.....	4 "
Forward again, form arches.....	4 "
First couple promenade through arches second couple outside.....	8 "
All balance and turn.....	8 "
Sides repeat.	

NOTE—This number does not come out with same call to each strain.

#### No. 2.

All forward and back.....	4 bars.
Forward again, ladies in center.....	4 "
Gentlemen promenade outside.....	8 "
Turn partners to place.....	4 "
Sides separate forward in two lines.....	4 "
Turn to place.....	4 "

#### No. 3.

Do not use.

#### No. 4.

First four lead to the right, salute.....	4 bars.
Four hands half round, salute.....	4 "
Half right and left to places, salute.....	4 "
Ladies' chain.....	8 "
Sides repeat.	
Repeat again and lead to the left.	

#### No. 5.

Salute.	
Grand right and left.....	16 bars
First couple face out, sides form in lines... .	8 "
Face partners, give right hands, cross over... .	4 "
Left hands back.....	4 "
Each two gentlemen form arches, ladies march through first arch, back through last arch..	16 "
All forward and back.....	4 "
Turn to place.....	4 "
Repeat four times.	

## NUMBER EIGHTEEN.

### WALTZ LANCIERS.

#### No. 1.

First four forward and back.....	8 bars.
Forward and turn the opposite .....	8 “
First couple waltz between the opposite.....	16 “
First four waltz.....	16 “

#### No. 2.

First four forward and back.....	8 bars.
Forward and turn lady to center.....	8 “
Four chasse .....	8 “
First four waltz.....	16 “
Form lines with first four.....	4 “
Forward and turn to places .....	8 “

#### No. 3.

First four forward and back.....	8 bars.
Forward again and salute.....	4 “
Return to place.....	4 “
First four waltz.....	16 “

#### No. 4.

First four lead to the right, two gents exchange places .....	8 bars.
Two ladies chain.....	8 “
Forward all, turn to place .....	8 “
All waltz .....	16 “

#### No. 5.

Grand right and left half around .....	8 bars.
Turn one half around and return.....	8 “
First four forward and back .....	4 “
Forward again and salute .....	4 “
Return to places.....	4 “
All balance to corners, turn corner lady to gentleman's place ... ..	8 “
All waltz around hall.	

## NUMBER NINETEEN.

DE GORMO.

### No. 1.

First four right and left.....	8 bars.
Balance four and turn.....	8 "
Ladies chain.....	8 "
All waltz .....	16 "

### No. 2.

First two forward and back.....	4 bars.
Cross over.....	4 "
First four forward and back.....	4 "
Turn to place.....	4 "
All waltz .....	16 "

Repeat three times.

### No. 3.

First four cross over with right hand.....	4 bars
Back with the left.....	4 "
Balance in a square.....	4 " /
Turn to place.....	4 "
All waltz .....	16 "

Repeat.

### No. 4.

Four ladies forward and salute.....	4 bars.
Four gentlemen the same.....	4 "
All chasse and turn corners with right hand..	8 "
Slow { Turn partner with left hand.....	4 "
{ Grand right and left half around....	4 "
Quick time to place. All galop around hall.	



## PART FOUR.

WALTZ QUADRILLE.

### No. 1.

First four forward and back.....	4 bars.
Ladies half chain .....	4 "
Chasse all.....	4 "
Four ladies cross hands, circle half around...	4 "
Turn partners to places.....	4 "
First couple lead to the right.....	4 "
Four hands round to place.....	4 "

Same four waltz.

Sides repeat.

**No. 2.**

First two gentlemen forward and back.....	4 bars,
Lead to the left and salute.....	4 “
Take side lady and retire to place.....	4 “
Forward six.....	4 “
Circle half around.....	4 “
Side gentlemen cross over.....	4 “
Grand right and left to place.....	8 “
All waltz.	

**No. 3.**

First couple face out, others fall in back.....	8 bars.
All face partners, salute.....	4 “
Two center couples double chassez.....	4 “
Forward all and turn to place.....	4 “
First four waltz.	
Repeat four times.	

**No. 4.**

First lady turn opposite gentleman with right hand.....	8 bars.
Side gentlemen with left hand.....	4 “
Opposite with right hand.....	4 “
Partner with the left.....	4 “
First four forward, cross hands, circle to place	8 “
Side four forward, cross hands circle to place.	8 “
All waltz,	



**NUMBER TWO.**

**POLACCA.**

As called by Charles Hoffman.

**No. 1.**

(Introduction) All join hands, take four steps to the left, turn partner half round, four steps to the right.....	8 bars.
All waltz to places.....	16 “

**FIGURE.**

First four forward, change ladies.....	4 “
Two gentlemen cross over.....	4 “
Four ladies cross hands, stop and balance....	4 “
All turn partners.....	4 “
First two ladies cross over and waltz to place	8 “

**No. 2.**

(Introduction) Grand right and left half round 8 bars.  
 All waltz to place.....16 “

FIGURE.

First four forward, change ladies and lead to  
 sides ..... 4 “  
 Change ladies and waltz to gentleman's place 4 “  
 Sides the same.  
 All waltz ..... 16 “  
 Repeat.

**No. 3.**

(Introduction) All give left hands to partners,  
 promenade half around..... 8 bars.  
 All waltz to place ..... 8 “

FIGURE.

First couple lead to the right..... 4 “  
 Cross right hands around..... 4 “  
 Join left hands over the right, and all waltz  
 around ..... 4 “  
 Change partners and waltz to next couple.... 4 “  
 Execute the same with each couple.

**No. 4.**

(Introduction) Turn partner with right hand 8 bars.  
 All waltz .....16 “

FIGURE.

First four forward, pass through, giving right  
 hand to opposite and left to partner..... 8 “  
 Turn with left hand, keep hands joined and  
 join with sides, turn with left hand..... 8 “  
 Take partners, first four waltz to places.... .16 “  
 Repeat.

**No. 5.**

(Introduction) Ladies' grand chain.....16 bars.

FIGURE.

Gentlemen all face left hand lady and march  
 half round..... 8 “  
 Turn half and back to place..... 8 “  
 All waltz around to gentleman's place.....16 “  
 Each time changing partner.  
 Repeat four times in all.

## PART FIVE.

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### VARIETIES.

#### THE CHAUTAUQUA SQUARE

Awarded Gold Medal by National Society of Masters of Dancing.  
By permission of Prof. R. G. Huntinghouse, Chicago.

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*All address the center, (count 1,2,3,4,5,6,) assumes first pose*  
Ladies pass under arm and courtesy to partner from center (1, 2, 3, 4, 5, 6,) cross left hands (1, 2, 3, 4, 5, 6,)

#### TEMPO DI POLKA.

Polka around in a star, [4 bars.]  
Turn gentlemen to center with right hand and courtesy [4 bars ]  
Gentlemen cross left hands, polka in a star, [4 bars.]  
Turn partner with right hand in place, [4 bars.]  
Grand right and left, [16 bars.]

---

*Face partners, join hands nearest center of set.*

#### TEMPO DI MARCIA.

Move one step towards center, sidewise (1, 2.)  
Other foot to fourth position front, (3, 4.)  
Move in opposite direction, (1, 2, 3, 4.)  
Repeat to center, (1, 2, 3, 4.)  
Turn on ball of standing foot, (facing center) draw other foot to fourth position behind, turn head under arch formed by the arms and look at opposite couple, (1,2,3,4 )

---

*Swing arms around below and up in front, face out.*

Move outside foot to fourth position front, (1, 2,) bring other foot to third position behind point, (3, 4.)  
Step backward, same movement, (1, 2, 3, 4.)  
Forward again, (1, 2, 3, 4.)  
All face about and courtesy to center, (1, 2, 3, 4.)

*All join hands in a circle.*

#### TEMPO DI SPANISH WALTZ.

One step to left, cross right foot in front, hop to left, (1,2,3.)  
Repeat to right and left, in all eight bars.



*Right hand to partners, holding high, semi-circle movement.*

**TEMPO DI WALTZ.**

Each couple dance separately, give right hand and semi-circle partner, three steps, (one to bar of music) beginning with left foot, assemble on fourth count, (4 bars) (count 1, 2, 3, 4,) forward and back, balance, (4 bars), repeat semi-circle in opposite direction, giving left hand and begin with right foot

NOTE—In this movement both dancers always begin semi-circle with outside foot; balance with inside foot.

Lady pass partner and courtesy to the next, to the left.

Assume first pose with new partner:

Repeat all of above three times before regaining original partners, then Coda.

**TEMPO DI GALOP.**

CODA.— Head couples separate and join sides, forming lines with side couples.

Lines forward, (1, 2, 3, 4.) Tap three times with right foot, (1, 2, 3, 4.)

Lines retreat, (1, 2, 3, 4.) One couple to right, one to left, form lines crosswise, (1, 2, 3, 4.)

Forward, (1, 2, 3, 4) Tap, (1, 2, 3, 4.) Retreat, (1, 2, 3, 4.)

Face partner, assume waltz position, (1, 2, 3, 4.)

GENERAL WALTZ, (96 bars.)

**NUMBER TWO.**

**NATIONAL QUADRILLE.**

By permission of Prof. C. A. Wirth, Milwaukee.

Adopted by the American National Association of Masters of Dancing, 1894. Copyrighted.

**No. 1.**

Address.....	8	bars.
First four forward and back.....	4	“
Half right and left.....	4	“
Sides four forward and back.....	4	“
Half right and left.....	4	“
All Berlin (hands joined with partner commencing toward the center of the set).....	4	“
Glide polka to place.....	4	“
All glide polka around the set.....	8	“
Repeat: Side four commencing.		

## No. 2.

Chord.

First couple waltz inside of set.....	16 bars.
Grand right and left half-way around.....	8 "
Waltz to place.....	8 "
Third, second and fourth couple waltz inside of the set in the order named.	

## No. 3.

Chord.

All forward and back.....	4 bars.
Four ladies half chain.....	4 "
All join hands, forward and back.....	4 "
Circle to the left, one half way (keep hands joined in circle).....	4 "
Heel and toe polka, all begin with left foot, (move to the left, then to the right, not forward).....	4 "
Promenade to gents place. March position.....	4 "
All glide polka around the set.....	8 "

## No. 4.

Chord.

Grand right and left (or grand square).....	16 bars.
First four half right and left.....	4 "
Side four half right and left.....	4 "
All Berlin.....	4 "
Glide polka to gents place.....	4 "
All forward and back.....	4 "
Address partners.....	2 "
Ladies lead to the right, address.....	2 "
Take waltz position with new partner.....	3 "
All waltz around the set to gents place.....	16 "

The ladies lead to the right each time that the figure is danced through until they gain their original places and partners, then waltz around the hall to finish.

Repeat the waltz a few times for finish.

NOTE.—The heel and toe movement in the 3rd Figure is to be done to the side, viz: Extend left foot to fourth position, touch heel. (1), extend same foot back to fourth position, touch toe. (2), one measure then original polka step to the left, one measure, repeat with right foot in all four measures.

The Berlin is danced the same every time it is used, commencing toward the center of the set. Ladies begin with right and gentlemen with left foot. Special music.

## NUMBER THREE.

### PROF. SHELDON'S PRESIDENTIAL POLKA QUADRILLE.

#### No. 1.

Ladies on the head give right hands and turn . . . . .	4 bars.
Left hand to partners and turn . . . . .	4 “
Leads polka . . . . .	8 “
Turn corners . . . . .	8 “
All polka . . . . .	8 “
Sides the same.	

#### No. 2.

First couple polka . . . . .	8 bars.
Ladies' chain . . . . .	8 “
All polka . . . . .	8 “
Repeat, third, second and fourth,	

#### No. 3.

Leads promenade around each other and pass to couple on right of their place . . . . .	8 bars.
Cross right hands, change partners and pass to gentleman's place . . . . .	8 “
Leads polka . . . . .	8 “
All polka . . . . .	8 “
Sides same and repeat.	

#### No. 4.

First and third couples right and left . . . . .	8 bars.
First polka . . . . .	8 “
Leads polka . . . . .	8 “
All polka . . . . .	8 “
Third and second, second and fourth, fourth and first.	

#### No. 5.

All forward and back . . . . .	4 bars.
Ladies one place to the right . . . . .	4 “
Ladies double chain . . . . .	8 “
Turn corners . . . . .	8 “
All polka . . . . .	8 “

Repeat until all are in places, after which all polka to seats.

The couples are numbered;

## NUMBER FOUR.

### PARISIENNE.

#### No. 1.

- First couple lead to right and salute..... 4 bars.  
Lead to left and salute..... 4 “  
First four right and left..... 8 “  
Then all waltz..... 16 “  
Each couple follow as first.

#### No. 2.

- First two forward and back..... 4 bars.  
Turn partner with right hand half round..... 4 “  
Forward again and back..... 4 “  
Turn partner to place with left hand..... 4 “  
All polka to right..... 16 “  
Dance four times.

#### No. 3.

- First gentleman invites each lady to center.. 8 bars.  
Ladies all circle round the left..... 8 “  
Four gents turn partners to places..... 4 “  
All waltz to places and back; dos-a-dos..... 16 “  
Dance four times.

#### No. 4.

- First couple turn with both hands..... 4 bars.  
Moulenet of three at corners..... 4 “  
Forward two..... 4 “  
Chassez to right, turn partners to places with  
left hand..... 8 “  
First four redowa across the set and stop..... 4 “  
Side four and stop..... 4 “  
First four to places and then side four to  
places..... 8 “  
Dance four times.

#### No. 5.

- First two forward and back..... 4 bars.  
First four salute to partners and chassez back 4 “  
Forward eight in lines..... 4 “  
Four ladies form a star and give left hand to  
partners, all balance ..... 8 “  
Gents waltz to next lady, etc., until you come to your  
partners, then all waltz.  
Dance four times.

NUMBER FIVE.

PRAIRIE QUEEN QUADRILLE.

*First Figure.—Intro. 8.*

Bars,

- |                                                |   |   |
|------------------------------------------------|---|---|
| First four forward and back, ladies half chain | 8 | “ |
| Sides four forward and back, ladies half chain | 8 | “ |
| All forward and back, circle half around.....  | 8 | “ |
| Grand right and left, promenade to places....  | 8 | “ |
| Waltz (all waltz).....                         | 8 | “ |
| Play twice, second time, side four, etc.       |   |   |

*Second Figure.—Intro. 8.*

- |                                                                                          |   |   |
|------------------------------------------------------------------------------------------|---|---|
| First four forward and back, lead to right, sa-<br>lute (leave lady with side four)..... | 8 | “ |
| Gentlemen cross over, forward six, six hands<br>half around.....                         | 8 | “ |
| First two gentlemen forward and back, take<br>partners to places.....                    | 8 | “ |
| Sides four forward, right and left fo places....                                         | 8 | “ |
| Polka Redova.                                                                            |   |   |
| Play twice, second time, sides four, etc                                                 |   |   |

*Third Figure.—Intro. 8.*

- |                                                                                                                    |   |   |
|--------------------------------------------------------------------------------------------------------------------|---|---|
| Four ladies cross right hands, give left hand<br>to partner's right, promenade in star to place                    | 8 | “ |
| First couple lead to right, change ladies, to the<br>next, change ladies, to places, all balance and<br>turn ..... | 8 | “ |
| Polka.                                                                                                             |   |   |
| Play four times, second time next couple to<br>start to change ladies.                                             |   |   |

*Fourth Figure.—Intro. 8.*

- |                                                                                                                                  |    |   |
|----------------------------------------------------------------------------------------------------------------------------------|----|---|
| First gentleman turn opposite lady with right<br>hand, sides with left, opposite sides with<br>right, left hand to partner ..... | 16 | “ |
| Balance all, grand right and lcft all around... 16                                                                               | 16 | “ |
| All join hands, ladies face out, all chasse<br>across .....                                                                      | 16 | “ |
| Galop, galop with same lady.                                                                                                     |    |   |
| Four times, last time repeat galop around hall.                                                                                  |    |   |

VARIETIES QUADRILLE.

**No. 1.**

- Address partners and center..... 8 bars.
- Grand right and left half way around..... 8 "
- First four dance the two-step across and back 8 "
- Four ladies forward and back..... 4 "
- Four gents forward and back..... 4 "

NOTE—All are on opposite sides. All dance two-step to original place to first eight bars of the music. Repeat by sides, ending with first strain.

**No. 2.**

- Address partners and corners..... 8 bars.
  - First lady and opposite gentleman forward and back..... 4 "
  - Forward again, turn with right hands, (moving backward between the side couple.) First lady between third couple, second gentleman between fourth couple..... 4 "
  - Forward and back six..... 4 "
  - First lady and second gentleman forward, turn with left hand to places.... 4 "
  - First four two-step across and back..... 8 "
- Play four times, ending with first strain.

**No. 3.**

- First gentleman and opposite lady forward and turn with right hand, turn partner with left, gent remains in center.... 8 bars.
  - Four ladies join hands around the gentlemen, circle half way, and back to places..... 8 "
  - All redowa or york around to place..... 8 "
- Play four times ending, with first strain.

**No. 4.**

During the last two bars of the introduction the side ladies join the heads.

- Forward and back six; ladies pass to side gentlemen..... 8 bars.
- Forward and back six, ladies pass to head gentlemen ..... 8 "
- Forward and back six, ladies pass to side... 8 "
- Forward and back six, ladies pass to places.. 8 "

WALTZ TEMPO.

- Four ladies forward and back..... 4 "
- Address partners... 2 "
- ♠ All waltz..... 16 "


Repeat by sides, end with waltz.

## No. 5.

Introduction.....	4 bars.
First four galop to center and back, then two- step across.....	8 “
Sides the same.....	8 “
Heads repeat to place.....	8 “
Sides repeat to place.....	8 “
All balance to corners, and every lady to the right.....	8 “
All dance two-step around.....	8 “
Dance four times through.	

EXPLANATION OF FIGURE NO. 4.— When ladies pass to the sides, the gentleman has two ladies, one on each side, let the lady on the right pass to the left gent, lady on the left pass to the right.

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 *Music for the Quadrilles published in this book may be obtained from the authors of the dances. They can also be obtained at our Academy.*

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## Measure of Music per Minute.

But a small percentage of our orchestras can perform the exact time without the use of a metronome.

For quadrilles. 2-4 or 6-8 time, 60.

For polka, 60.

For polka redowa, 3-4 time, 45.

For schottische, 4-4 time, 45.

For waltz gallop, 2-4 time, 45.

For glide waltz, 3-4 time, 62.

For mazurka, 3-4 time, 58.

People seldom improve where they have no model but themselves to copy after.—*Goldsmith.*

## TWO STEP QUADRILLE.

By permission of H. R. Basler, Pittsburg, Pa.

Adopted by the American Society of Professors of Dancing,  
September, 1894.

### No. 1.

Head couples two step across and back.....	8 bars
All forward and back.....	4 "
All forward again .....	2 "
Gentlemen take left hand lady back to place.	2 "
All two step with new partner.....	8 "

Repeat three times.

NOTE.—In this figure, the head couple should two step across and back the first and second time; the sides, the third and fourth time.

### No. 2.

Head couples two step across and back.....	8 bars.
Side couples two step across and back.....	8 "
All forward to centre (2 bars), ladies turn and join hands in centre (forming circle) facing partners, gentlemen retire to place, (2 bars)	4 "
Four ladies two step to the right (1 bar), turn the gentleman fronting them with the left hand (3 bars).....	4 "
All dance around with new partners.....	8 "

Repeat three times.

### No. 3.

All change places a quarter around, ladies to the right and gentlemen to the left.....	4 bars.
Turn that partner with both hands.....	4 "
All two step around the set with new partners	8 "
All forward and back.....	4 "
Four ladies return to their own places.....	4 "
All dance two step with new partners.....	8 "

Repeat three times.

NOTE.—The four ladies go a quarter around to the right and back to their places four times; the gentlemen go around the set to the left, dancing twice from each station.

The two step is used all through the Quadrille, except in the third figure, where the dancers change places; and in the forward and back, the Walking step is used. Music sent for 40c.



## MONTIBELLO QUADRILLE.

By Prof. C. A. Carr.

**No. 1.**—Forward. (8 measures introduction, address partners and corners.) (Four) ladies balance to the right and salute [4 bars]; balance to (the) next and salute [4 bars]; next [4 bars]; balance (to) partners and salute [4 bars]; first four forward and back [4]; half right and left [4]; sides forward and back [4]; half right and left [4]; all forward and back (twice) [8]; circle half around [4]; swing partners [4].

(Repeat with sides.)

**No. 2.**—(8 measures introduction.) First four forward and back [4]; two ladies' half chain [4]; forward (again), two gents cross over [8]; balance (to) partners and turn [8]; all chassé, right hand to corners, salute [4 bars]; chassé back, left hand to partner, salute [4 bars]; first four forward and back [4]; half right and left [4].

(Repeat with sides)

**No. 3.**—(8 measures introduction.) Gents cross right hands, left to partners (and) balance [4]; swing ladies to center [4]; ladies hands around [4]; gents promenade to the right [4]; balance partners (and) turn [8]; four ladies' chain [8]; balance corners (and) turn [8]; all promenade (with own partner) [8].

(Twice or four times. Second and fourth times ladies cross hands.)

**No. 4.**—(8 measures introduction.) First couple forward, leave lady in the center [4]; second couple the same [4]; third [4]; fourth [4]; four ladies join hands, circle to the right [4]; (four) gents join hands with ladies [4]; all balance (and) swing [8]; four ladies forward and back [4]; four gents the same [4]; all join hands, forward twice [8].

(Twice.)

**No. 5.**—(8 measures introduction.) First four half right and left [4]; side four half right and left [4]; first four (back) [4]; side four (back) [4]; head gent lead to the right and change ladies. to next, next, to place [8]; balance all and swing [8]; march (arm in

arm half around), turn (and) march back (to places) [16]. (Four times. Last time march to seats.)

NOTE.—The first part of this figure is to be played very fast until the march, which is the reverse, quite slow. (Nos. 2 and 4 are seldom danced.)

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## DIXIE FIGURE.

By Professor C. A. Carr.

FIGURE CHEAT.—(Can be introduced for No. 2, 3, or 5.) Head lady lead to the right [4]; balance, swing or cheat [4]; balance to next, swing or cheat [8]; balance to next, swing or cheat [8]; balance partners, all [4]; swing [4].

(Repeat with third, second, and fourth lady and fourth lady and four gentlemen.)

NOTE.—It is optional with the lady leading off from her place to swing any gentleman in the set, as the plan is to cheat the gentleman balanced with.

BASKET.—(Can be introduced as No. 3, 4, or 5.) Allemande left [8]; gents turn ladies into the center with right hand [4]; all join hands (with partner) and balance [4]; ladies about face, gents form (the) basket (over the ladies) [4]; all balance (as you are) [4]; all chasse (to the right) [4]; turn partners [4].

(Twice or four times. Second time gents into center.)

DIXIE.—(Can be introduced for No. 3 or No. 5.) (8 measures introduction.) (The) first lady walk around [8]; (the) opposite gent walk around [8]; all walk around [16]; balance all (and) swing [8]; Allemande left [8].

(Four times, then)  
four ladies walk around [8]; four gents walk around [8]; all walk around [16]; balance all (and) swing [8]; Allemande left [8].

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## VIRGINIA REEL.

By Professor C. A. Carr.

Six couples in a set, ladies on one side, gents opposite, ladies' right hand is the head.

(The first call when music begins.) Head lady and foot gent, forward and back [4]; next (or head gent and foot lady) [4]; swing with (the) right hand [4]; next [4]; swing with (the) left hand [4]; next [4];

(swing with) both hands [4]; next [4]; dos-a-dos [4]; next [4]; head couple down the center and back [8]; reel off (right hand to partner, next left) [32]; up the center [4]; countermarch [8]; form arch (join hands and raise them, the other couples passing under) [8].  
(Once for each couple.)

### **MONEY MUSK.**

By Professor C. A. Carr.

Six couples in a set, ladies on one side, gents opposite. Ladies' right is the head.

(The first call when music begins.) Head couple swing once and a half around [8]; go between the second and third couple, and forward six [4]; swing three-quarters around [4]; forward six [4]; swing three-quarters around [4]; right and left (or double chasse) [8].

(After the head couple has passed the third couple, call: Head couple swing once and a half around. Repeat as often as desired.)

### **OLD DAN TUCKER.**

By Professor C. A. Carr.

A circle around the room, one or more Tuckers in the center without partners.

(The first call when music begins.) All balance to Tucker [4]; Allemande left [8]; grand right and left [16]; promenade all [8]; all forward and back [4]; all join hands, circle to the left [8].

(Repeat as often as desired.)

### **HIGHLAND TWO-STEP.**

By Permission of Prof. C. A. Carr.

#### **INSTRUCTIONS.**

**POSITION**—Facing, with hands raised as in Highland Fling; slide left foot to second position [count 1], bring right foot up quickly, chasing left foot to second position again [count 2], draw back to third position raised [count 3], pass left foot back to fifth position raised [count 4]; step left foot to second position [count 5], draw right foot to fifth behind raised, [count 6], pass right foot to second [count 7], right foot to third position raised [count 8]; repeat the same with right foot. (Four measures Two-Step.)

## “LA VETA.”

By permission of Prof. C. A. Carr.

**POSITION**—Face partner; gent gives left hand to lady's right; raise hands forming arch. Gent step with left foot to second position [count 1]; draw right foot to third position [count 2, 3] one measure.

Step left foot to second position again and pass the right foot by to fourth position, turning one-quarter round [count 1, 2, 3].

Change hands, facing forward, rock forward [1, 2, 3], and back [1, 2, 3]. Immediately pass right foot back and left foot forward to fourth position and walk three steps counting 1, 2, 3 to each step (a la minuet); pass right foot back of left foot; third position, face partner and salute.

Re-commence with right foot, repeating the above, after which waltz sixteen measures. Counterpart for lady.

**NOTE.**—In taking the draw step, the body should gracefully sway to the right or left, in keeping with the character of the movement.

**Orchestra, 75c.**

**Special Arrangement  
for Piano, 40c.**

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## THE GILBERT.

By permission of Prof. C. A. Carr.

### PART I.

**POSITION**—Facing partners. Slide left foot to side second position [count 1], bring up right foot to third [count 2], pass left second raised [count 3], bring back left foot to third raised [count 4], slide left to side [count 5], bring right to third [count 6], step left foot back fourth position [count 7], pass right foot to second position, draw left to right, [count 8], repeat the same with right foot, then waltz 4 measures. Counterpart for lady. Dance moderate.

**Special Arrangement for Piano, 40c.**

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## THE SCHILLER.

By Prof. C. A. Carr.

### PART I.

**POSITION**—same as Berlin. Lady and gent using same foot, raise left foot to fourth position, toe pointing toward the floor, and immediately bring foot to

fifth position raised [count 1]; repeat the same [count 2], pass left foot to second position, bringing right foot up [count 3]; left foot to second again, passing right to fourth position raised [count 4]. Repeat same with right foot, making four measures.

### PART II.

Polka forward with left foot, one, two, three, bringing right foot in front, third raised [count 4]; repeat polka with right foot, then walk forward, left, right (one, two, three), and pause with partial salute, (four), leaving left foot in position to recommence.

**Special Arrangement for Piano, 50c.**

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## DANSE "LE-BIJOU," THE JEWEL.

By Permission of Prof. Jos. Gearen.

### DESCRIPTION OF DANCE.

**POSITION.**—Couple stand side by side, both facing in the same direction, gentleman holding lady's left hand in his right, hand raised to height of shoulder.

### PART I.

Music 6-8 time. Count two in a measure.

Gentleman glide left foot forward [count 1], bring right to left and glide left forward [count 2]. Glide right forward [count 1], bring left to right, glide right forward [count 2]. Take three walking steps in the same direction, commencing with left foot [count 1], right [2], left [3], raise both heels from the floor and turn on the balls of both feet to the right, facing each other [count 4].

### PART II.

Join both hands. Gentleman glide right foot sideways to the right, [count 1], bring left to right and glide right to the right [count 2]; one bar of music. Bring right to left, glide left to left [count 1]; bring right to left, glide left to the left [count 2]. (This is the racquet step.)

Join right hands raised to shoulder. Take three walking steps around to opposite places; count left [1], right [2], left [3], turn on the balls of both feet on the third count and face each other, bring right foot to left and salute [count 4]. Gentleman take lady's left hand in his right and repeat all the above parts in opposite direction, then waltz 16 bars.

EXPLANATION.

Before going in to the waltz the music pauses, whereupon the gentleman glides left foot forward, at the same time taking lady's right hand in his left, bring right forward, pass right hand to lady's waist and waltz, stopping in the first position.

**Piano Solo, 50c; Orchestra, 75c.**

**THE AURORA.**

By Permission of Clifford G. Sweet.

**POSITION.**—Gentleman holds lady's right hand in his right and carried well back, dancers facing forward and toward one another, or diagonally forward; gentleman points left and lady right toe forward; this position is taken slowly while music plays slow measure as indicated in music of "Aurora."

**STEPS FOR PART I.**

Slide left foot forward [count 2]; change [3]; step forward on left [4], carry right, forward to fourth raised position [5]; hop on left beating with right [6]; step forward on right [7]; carry left forward to fourth raised position [8]; hop on right [9]; step forward on left [10]; carry right forward to fourth raised position [11]; hop on left [12]; 4 measures. Couples turn to face backwards on last hop or twelfth count; repeat above steps beginning with other foot, going in opposite directions but retaining right hands all through first part, 4 measures.

**PART II.**

Waltz position, turning as in waltz with following steps: slow slide [1, 2] on left; change [3]; step on left [4]; rest [5]; hop [6]; second measure a la hop waltz; slow slide on right [7, 8], change [9]; regular waltz-step, slide, change—for [10, 11, 12].

**NOTE.**—The change in description is a displacing like third movement in the waltz. In making the hop in this dance do not leave the floor but make the movement more like a rising on ball of foot.

**For Piano, 40c; for Orchestra, 50c.**

## THE NATIONAL PARK QUADRILLE.

By permission Clifford G. Sweet.

### EXPLANATION.

The set is formed the same as ordinary quadrille. Each gentleman has two partners, one at his right and one at his left. Polka or plain quadrille steps may be used, according to the ability of the dancers.

Introduction to Nos. 1 and 3. Four gentlemen step to centre of set, face and salute partners and return to places.

Introduction to Nos. 2 and 4. All join hands and salute to centre of set.

### FIGURES.

**No. 1.**—(Introduction). Two head gentlemen turn right hand lady [4 bars]; two head gentlemen turn left hand lady [4 bars]; half promenade with left hand lady [4 bars]; half right and left to place with right hand lady [4 bars]; four gentlemen turn left hand lady to centre of set [4 bars]; polka with right hand lady [12 bars].

Play twice for heads, then for sides.

NOTE.—Use glide polka in dancing around the set.

**No. 2.**—(Introduction). Heads forward and back, leave ladies in centre, back to back [8 bars].

NOTE.—Gentlemen step back to places. Ladies face their own place.

Chassé four steps forward and back [4 bars]; three hands around to places [4 bars]; four gentlemen turn left hand lady to centre, etc. [16 bars].

Play twice for heads, then for sides.

**No. 3.**—(Introduction). Heads forward and back; Turn opposite and back to places [8 bars]; all join hands, forward and back [4 bars]; three hands 'round to places [8 bars]; four gentlemen turn left hand lady to centre, etc. [16 bars].

Play twice for heads, then for sides.

**No. 4.**—(Introduction). Heads lead to the sides, salute [4 bars]; to opposite side [4 bars]; then to places [4 bars]. First couple face out, sides fall in line [8 bars]; all chassé or glide polka to right and back twice [8 bars]. The ladies counter-march [4 bars], (coming back to where they started from). All forward and back [2 bars]; three hands 'round to places

[2 bars]; Four gentlemen turn left hand lady to centre, etc. [16 bars]. Play four times.

NOTE—When we say *couple* we mean a gentleman and his two partners. On the last 16 bars of each number the left hand ladies are turned to the centre by the gentlemen, where they can remain idle or cross hands once around and back. After they all polka the gentleman leaves the one just danced with on his left, and the four ladies in the centre step on his right, thus giving each lady an equal chance. When they turn right hand lady, both give right hand, when they turn left hand lady, both give left hand. Every time they turn except in No. 3, only one hand is given. When the ladies counter-march, the gentlemen mark time. Don't play march too fast, or try to double it up into polka time.

N. B.—The last 16 bars of No. 1 explains the last 16 bars of each number. If the quadrille seems too long, play Nos. 1, 2 and 3 twice through, and No. 4, four times through. In order to give each lady an equal amount of dancing, it should be played twice for heads and twice for sides. When the dancers turn with the right, etc., they should be far enough apart to occupy 4 bars of music, in turning, and use the polka step.

If the left hand ladies moulinet in the centre while the others polka, the quadrille will be much prettier.

**Music of above for Piano, 50c.**

## THE OXFORD MINUET.

By permission of Prof. Horace W. Beek.

POSITION.—The same as in Military Schottische. To begin, hold hands well up as in Minuet.

### EXPLANATION FOR GENTLEMEN.

Extend left foot to fourth position (arching instep, toe pointed to floor), step on same foot [count 1]; repeat with right [2]; with left [3]. Turn quarter round to right on ball of left foot and extend right to fourth position, facing partner [count 4].

#### *Change Hands.*

Now starting with right foot, return to place with same step, ending with left foot in fourth position, and facing partner [count 5, 6, 7, 8]; step one pace to the left with the left foot [count 1]; cross right foot in front in fourth position [count 2].

NOTE.—At count of 2 raise hands, gentleman bending from the waist to right.

Step one pace to right with right foot [count 3]; cross left foot in front in fourth position [count 4].

NOTE.—At count of 4 lower hands, gentlemen bending from waist to left.



Step one pace to the left again with left foot [count 5]; cross right foot in front to fourth position [count 6]; step one pace to right with right foot [count 7]; draw left foot back and salute [count 8].

NOTE.—The gentleman will put right hand on heart when bowing.

### **PART II.—(Galop).**

Step forward with left foot [1]; cross right foot in front of left, toe pointing to floor and hop on left foot [2]; repeat same movement to right beginning with right foot [count 3, 4]; repeat this movement with left and right foot [count 5, 6, 7, 8.]

NOTE.—Gentleman's left hand to lady's right for this movement, swaying hands and form with rhythm of the step and music. For next movement, waltz position.

Galop (Waltz position) [count 1, 2, 3, 4], to left ending with weight on left foot; galop to right [count 5, 6, 7, 8], ending with weight on right foot.

Repeat from the beginning of the galop movement to finish.

**Orchestra, 50c.**

**Piano Solo, 50c.**

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## **CHICAGO GLIDE.**

By Prof. Jas. Gearin.—By permission of Jno. Church Co.

### **PART I.**

POSITION.—Gentleman take lady's left hand in his right, both facing in same direction; gentleman starting with right foot, takes three walking steps forward [count 1, 2, 3], lifting the feet lightly and quickly and keeping time with hands at each step; bring the left foot forward across in front of the right [count 1]; bring back to former position [count 2]; then bring it straight forward [count 3]. Repeat the three walking steps backward (starting with left foot), drawing right foot across in front of left, then bringing it back in a half circle [count 1, 2], and at the same time turning on the toe of left foot and making a salute. The lady executes above movements simultaneously with the gentleman, using the left foot instead of right, etc.

### **PART II.**

Join right hands and take two glide waltz steps in a half circle (lady to right, gent to left), then gent turns on toe of left foot, bringing right foot behind

and salutes. Joining left hands repeat the waltz step in opposite direction and salute; join both hands, execute Spanish Waltz movement [3 bars]; gent crossing the right foot in front of left, then left in front of right. (Lady uses opposite foot). Take waltz position and waltz [5 bars]; repeat the Spanish Waltz movement [3 bars]; waltz [5 bars].

**Orchestra, 55c.**

**Piano Solo, 50c.**

## WALTZ COTILLION.

Copyright by B. Coanacher. By F. L. Clendenen.

Three-fourths tempo. Address partner and center; first two ladies dos-a-dos, and turn partner right hand [8 bars]; first two gents dos-a-dos and turn partner right hand [8]; side two ladies the same [8]; side two gents the same [8]; first four cross over [8]; side four cross over [8]; first four waltz to place [8]; side four waltz to place [8]; all promenade around [16]; grand right and left as follows: salute partner, join hand and waltz around each other [4]; pass to next, salute, join left hands, circle around [4]; pass to next, etc., until places are reached [16]; first couple waltz inside and face out [8]; sides form in line back, all face partner, join right hands, waltz half around, change hands and waltz back [4]; gents join nearest hands, and raise forming arch; ladies waltz single file under first arch, back under last arch [8]; all forward and back [4]; all forward and waltz to places [16]. Repeat from beginning, second couple facing out; all waltz around the hall.

## THE GERMAN.

The Cotillion or German stands today as one of the leading forms of amusement for not only the most fashionable society, but is becoming a favorite in nearly every ball room. In arranging the figures herein contained, I have endeavored to give mostly new and up-to-date figures. There are at present so many books containing figures and explanation that we shall not dwell upon the details.

In arranging a German, the leader must be governed entirely by the surrounding circumstance,

choosing figures judiciously to suit the tastes of the assemblage.

To begin the German, the leader first arranges any even number of couples in a semi-circle around the hall, numbering each couple. After each figure the ladies should be returned to their respective places, then resuming their own places, ready for the beginning of the next figure.

As the evening's enjoyment and success of a German depends entirely upon the leader, he should be on the alert at all times to keep up the life of his work. Open with a figure that brings all upon the floor. "The Kaleidoscope," by Thuma, will be found a very pleasing opening — something after the following:

### **Figure No. 1.**

Leader signals one-half up, and waltz; signal, all select new partner, "favor," and all waltz; signal to seats.

### **Figure No. 2.**

Six couples up; waltz or two-step once around at signal. Leader hands each a small handful of plain colored tissue paper; cut in small squares, and to each of the gentlemen a broom; mark a 10-inch square on floor in front of each gentleman; on signal, ladies toss paper in air; gentlemen endeavor to sweep as much of the paper into his square as possible; when all is swept into squares, the ones having greatest number of any color dance with lady tossing same color into air. Repeat by other couples.

### **Figure No. 3.**

#### **FAVORS.**

Six couples up and two-step; signal, each select new partners, favor and dance. Continue until all are dancing.

NOTE.—The favors for this figure should be numbered, each number drawing a prize which contains the favor; prize may consist of all kinds of trinkets as matches, tooth-picks, nails, etc., up to more elaborate figures.

### **Figure No. 4.**

Form two lines about 10 feet apart, one of ladies and one of gents; blindfold the gents; signal, gents try to waltz between the ladies without touching

them; if successful, take choice of ladies and dance, if any lady is touched, he must select another gentleman, blindfolding him until all are dancing, and repeat; when only two remain, have two gentlemen try to pass between; as they pass through, leader take one and waltz around hall leaving one gentleman to waltz alone.

### **Figure No. 5.**

#### **FAVORS, TOY BALLOONS.**

Ten couples up and dance; signal, each select new partner and favor, then dance until signal; at signal, all form into hollow square, as follows: any even number of couples stop in one four-corner of the hall, facing diagonally toward the center, couple behind couple; at a signal the gentlemen turn to the left and march single file until the hollow square is formed with open corners; next, signal ladies march in direct line to center of the square; join hands, turn once completely around, thus meeting partners, when dancing is resumed until signal; all resume seats.

### **Figure No. 6.**

Six couples up and dance at signal; all advance to center of the hall; join left hands to their respective partners; all circle, as they turn, the ladies throw a bouquet to any gentleman; he at once joins ends of lines; the gentlemen then do likewise; continue until the star is as large as can be conveniently formed; at signal all dance.

### **Figure No. 7.**

Four couples waltz; at signal cease, and the four ladies select another gentleman, retaining their own partners, and form as for set dance, lady between the gentlemen; ladies join right hands and circle; gentlemen face, and march opposite directions single file; upon reaching original places, turn with left hand, and at the same time the turning is being made, the four remaining gents go to the center, cross right hands and circle; outside circle moving opposite; four center gents now turn ladies; at same time the four remaining gentlemen go to center and turn; turn as before and all stop in one large circle;

all gents face to right, ladies to the left, and grand right and left around; at signal, waltz with the nearest gentleman; four remaining gents waltz alone; at signal, the four couple retire and next four start out, etc.

### **Figure No. 8.**

Place two tables, one in each end of the room, placing on each twelve lighted candles some distance apart; couple up and dance; at signal lady leave the gentleman in the center of the room; she selects another gent and also places him in the center of the room, backs together; she stands near; at signal, gentlemen make rush for candles, the one blowing out their twelve first, and returns to lady, waltzes with lady; other gent waltzes alone.

### **Figure No. 9.**

Eight couples up and dance; at signal, the eight ladies stop in eight different places around the hall; leader then gives each a lighted candle, which she holds high; the gents now select new partners, forming a circle in the center; the leader now numbers the ladies, at the same time placing the number in an envelope, and the gentlemen draw; at signal, all dance around to left; at signal, break circle and all run for station indicated upon card; the first gentleman to blow out a light dances with the lady; others dance alone.

### **Figure No. 10.**

Seat a lady in center of the hall, and as each couple pass her they toss her a flower; if lady tossing same fails to throw flower in her lap, she is to take her place, and flower girl dances with her partner.

### **Figure No. 11.**

Six couples up and dance; at signal, the six gentlemen retire to a saw horse; saw piece of wood, and the one sawing the block in two first waltzes with choice of partners; the last must clean out the muss while leader dances with lady.

### Figure No. 12.

Six couples up and dance; at signal, gentlemen select new gentlemen for their partners; then select new partners for self; each gentleman favors lady with a flower-wreath by placing same upon her head.

### Figure No. 13.

Similar to No. 12, only ladies use button-hole bouquets, which they pin on gentlemen's coats.

### Figure No. 14.

Ten couples up and dance; at signal, gentlemen retire to one corner; ladies are given fishing rods baited with candy; gentlemen try to catch it in their teeth, dancing with same lady holding the rod.

### Figure No. 15.

The following figure will be found good for a dancing class. All up; one extra gentleman; all dance; leader signal, all change partners quickly; will be one left each time.

### Figure No. 16.

Six couples waltz at signal; each lady selects another lady. The ladies who have chosen a new partner from across one end of the hall, with hands joined and the gentlemen back of them. The gentlemen who have chosen a new partner from across the other end of the hall, with the ladies in front of them, who join hands; all move forward with waltz [8 bars]: retire [8 bars]; ladies now raise their arms and the gentlemen pass under and move toward the center of the hall, passing through when they meet, and dance to signal with opposite lady.

### Figure No. 17.

Eight couples waltz; at signal form as for Double Lanciers; grand right and left; at next signal lady blindfold the gentlemen, then join right hands; at signal, grand right and left; at signal, all waltz; next signal, all grand right and left: at signal ladies skip to seats leaving gentlemen in centre.

## Figure No. 18.

### A FREE BUS.

Procure large flour sacks made of paper for each gent, on the side mark the name of some prominent hotel; stretch a long rope (held by two boys), from door out into hall; ladies adjourn into adjoining room and await signal; gents place caps on head, and take places back of rope; the gents are supposed to be hack drivers and try to procure a passenger for their house as the ladies enter; signal, ladies all enter, and gents yell out "This way for the \_\_\_\_\_" (house they represent, etc.); ladies take their choice and put favor on gents' coat; at signal, all dance.

## Figure No. 19.

### PARACHUTE—1899.

Ten couples up and dance; at signal, ladies throw tiny parachutes of various colors into the air, at same time the gentlemen endeavor to pierce one of the parachutes with a dart held by them. The color pierced designates the partner.

### OH, PLEASE DO!

Six ladies seated in chairs placed in centre of the room in front of which are placed cushions; eight gentlemen circle around the ladies moving to the left; at a signal the gentlemen kneel upon the cushions, fold their hands then extend pleadings; all say in unison, looking into the eyes of the ladies, "Oh, please do!" The two gentlemen left, dance alone.

### THE "DEWEY" FIGURE

will be very popular, the theme is the Bombardment of Manilla, and naturally calls for quite a display of patriotic colors. The dancers are arranged in parallel columns and at a signal march, moving in lines executing a strategic play at battle. Finally they line up in two imposing columns, the women on one side, men on the other. On the floor is the stock of ammunition, consisting of red, white and blue paper hearts. At the signal the bombardment begins, and the combatants seize the hearts and hurl them at their adversaries. The fun increases as the battle

waxes hot and the colored hearts burst and they colored paper contents are sent fluttering about. In the end there is a complete capitulation and the partners waltz off together.

**Another Figure** based on war lines, is that representing camp life. At the sides of the room are placed paper tents, and in these, four men hide themselves, thrusting only an arrow through the tent. Five young women march around the tent and at a given signal, seize one of the arrows and proceed to draw the owner through the tent and thus capture him for the dance. The young woman who is left has to dance by herself.

### THE KNOT.

Every one in the circle should tie a knot in one corner of their handkerchief; four or six couple up; signal, gentlemen seat their ladies in chairs provided for them, the ladies place two corners of their handkerchief in one hand, one of the corners being that which is in knot, simply exposing the two ends, the gentlemen each select two other gentlemen and present them to their partners, the gentlemen each take one corner of the handkerchief exposed, the lady lets go of the handkerchief and the one not having the knot will dance with the lady; the one having it will prepare his handkerchief in the same manner and be seated, to be drawn by two ladies, who should be selected by some gentleman; the lady in this instance drawing the knot dances with the gentleman that selects her, the selected gentleman dancing with the other.

### THE SPRINTERS.

Couples up; signal, each select a new partner and form in a circle with hands joined; select another gentleman to run around the circle and strike some gentleman on the back, the gentleman who is struck will immediately start to run in the opposite direction around the circle, and when they meet on the opposite side will make two bows then continue, the one reaching the open space left by the gentleman who was struck will take that position shutting the



other one out, who will return to his seat while the rest dance around the room.

### **THE WEAK LEADING THE BLIND.**

Couples up; signal, each select a new partner and form a circle, large handkerchief should be furnished each lady to blindfold their partners; signal, grand right and left; signal, dance with those nearest; at finish ladies will return to their seats leaving gents to find their seats as best they can.

### **CHARGE OF THE LIGHT BRIGADE.**

Couples up; signal, each lady selects another lady each gentleman selects another gentleman; the ladies form circle in centre of room, the gentlemen form circle outside of ladies, the gentlemen raise their hands, the ladies stepping back under the upraised hands which should be lowered, forming what is known as a basket; the basket thus formed should be divided in halves, each half retiring; one to the head and the other to the foot of the room, taking as partners the gentleman opposite them.

### **UMBRELLAS.**

Procure as many Japanese umbrellas as there are couples up; an equal number of chairs should be placed at the head of the room, about four feet apart; signal; gentlemen seat their partners in the chairs, presenting each with an umbrella, which they will spread and hold over their heads; the gentlemen each select two other gentlemen, and present them to their partners; the ladies will present the umbrellas to one and dance with the other; the one receiving the umbrella will hold it over the couple's heads while they dance; partners of the ladies may select new partners from the circle.

### **MATCHING COLORS.**

Prepare two round sticks about three feet long and an inch in diameter, by gilding and attaching to one end of each, twelve ribbons about an inch in width, and two yards in length, ribbons to be of different colors, but the same colors attached to each stick; as a finish to the top where the ribbons are attached,

a large rosette or pompon may be fastened; seven couples start; signal; each lady selects another lady, and each gentleman another gentleman, excepting the first couple of the first seven who started, each will take one of the sticks with the ribbons, one standing at the head of the room and the other at the foot; all the ladies up gather around the gentleman holding the stick, and each take the end of one ribbon; gentlemen will gather around ladies holding the stick, each taking a ribbon; when all have taken ribbons they will follow toward each other, the sticks being held by the lady and gent, the two holding the same colors dance together.

#### **THE FINAL FIGURE.**

The favors are very long gilded staves, crowned with clusters of roses; just a minute before the time for distribution, they are wheeled into the ball room in a sedan chair; in a twinkling every one is seized and given to their partners; the dance is continued with the bunch of roses floating through the room, above the heads of the dancers.

#### **THE SEATED CIRCLE.**

Arrange eight chairs in a circle in the center of the room, with backs toward the center, leaving about three feet space between the chairs; four couples up; at signal, each gentleman selects a lady, and seats her in one of the chairs, and each lady selects a gentleman and seats him in one of the chairs, care being taken not to have two ladies or two gentlemen together; they must be arranged alternately; after having seated the new partners, select two more and stand in front of the partner who has been seated; the two selected, standing one on the right and one on the left of the one selecting them; all join hands in circle and move once around to the left, after reaching original places; signal, those who have selected partners and seated them take them and dance, whilst those nearest each other dance together.

#### **THE BELLS GO RINGING FOR SARAH.**

The bells may be toy bells; if six bells, place six chairs in a circle, in center of room facing the cen-

ter; six couples up, signal, the ladies seat gentlemen in the chairs, handing each gentleman a bell; the ladies select new partners and dance; the gentlemen ringing the bells for ladies to come to them as partners; when a lady sees fit to relieve a gentleman of his unpleasant position she can do so, should any gentleman fail to be thus favored, he should continue to ring the bell until the end of the figure.

### WINDMILL FIGURE

which is started by two couples who cross hands in center of room and revolve; the women on the end call out to the men to join onto the arms of the mill, and men call out to the women to do the same, until the wheel gets too big to revolve; at signal, each gentleman dances with nearest lady to him.

### BALLET FIGURE

is to provide each couple with a brilliant scarf of tinsel, which may be used where couples pass under clasped hands; the scarf being used instead to form the circles.

### TISSUE PAPER SCREENS.

The ladies stick their fingers, and the gentlemen on the other side select fingers to their liking, then dash through the screen to claim their partners. A substitute for the screen may be found in a hanging curtain, over which the ladies waive their hands to be seized by the gentlemen, who dance with their captives.

### OCTAGONAL BOOTHS

of curtain poles and hang a portierre at each plane of the octagon booth; this booth may be decorated as one sees fit to make it, the booth to be placed in the center of the room; four couples up; at signal, each lady selects another lady and goes inside the booth; each lady stands in front of the curtain, which is hung at the plane of the octagon; each gentleman selects a gentleman, and form circle around the booth, standing in front of the planes of the octagon; at signal, ladies push aside the curtain and dance with the gentlemen they meet.

### BABY MINE.

A rocking chair is placed in the center of the room, and in it is placed a large doll dressed in long dress; perform some figure where one gent will be left out; the gent should rock the baby while the others dance.

### BONBON FIGURE.

Procure a sufficient amount of candies, not too large. If eight couples are to dance the figure, eight chairs should be arranged in line about four feet apart; two cushions should be placed in front of each chair; signal, gentlemen lead partners to chairs, seating them, and give them candy tong that has been provided, then passes the tray of bonbons from which she takes one; the gentleman then selects two gentlemen and leads them in front of their partners, the gentlemen thus selected kneel upon the cushions and close their eyes, and open their mouths; the lady then chosés by placing bonbon in the mouth of one, and then dancing with the other. The partners of the ladies may select partners from the circle; the ones that received bonbons may do likewise.

### GOOD CLOSING FIGURES.

Form as for march; each lady procures a handful of colored paper; gents a cap; all march once around, then waltz; at signal, ladies throw paper in air; gents throw serpentines, which are paper of various colors rolled to unwind; when thrown in the air one end is retained in the hand. The effect is beautiful.

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## ORDER THE TRILBY TWO-STEP QUADRILLE SPECIAL ARRANGEMENT FOR PIANO

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## INQUIRIES AND ANSWERS.



*Question.* What is a Quadrille ?

*Answer.* An assemblage of four ladies and gentlemen who stand in the form of a square.

*Ques.* What is a contre dance ?

*Ans.* Two couples standing in lines opposite.

*Ques.* How many steps apart should the couples stand ? *Ans.* Eight.

*Ques.* What is a Diagonal Quadrille ?

*Ans.* An assemblage where the head couples face the sides, standing in two lines, facing.

*Ques.* What does the word tempo express ?

*Ans.* Time.

*Ques.* What constitutes a half step ?

*Ans.* Gliding the foot from a closed position forward, separating the feet the length of the foot. The movement may also be made to the side or back.

*Ques.* What constitutes a full step ?

*Ans.* A movement from an open, into a closed position, and immediately passed to an open position.

*Ques.* State the five numbers of the original quadrille ?

*Ans.* 1, Pantalon. 2, Ete. 3, Poule. 4, Tienis. 5, La Pastourelle.

*Ques.* How many measures of music required for: 1—First four right and left. 2—Ladies' chain. 3—Grand square. 4—Alamande. 5—Balance and turn partner. 6—First couple promenade inside the set and face out.

*Ans.* 1, Eight. 2, Eight. 3, Sixteen. 4, Eight. 5, Eight. 6, Eight.

*Ques.* How many counts to a measure, 2-4 or 6-8 time ? *Ans.* Two.

*Ques.* How high should the joined hands be raised ?

*Ans.* Height of the lady's shoulder.

*Ques.* How should the hands be joined in a mixed time ?

*Ans.* Gentleman's right palm down, left palm up.

*Ques.* Which foot should you start with ?

*Ans.* Outside foot.

*Ques.* What tempo would you play for a Quadrille ?

*Ans.* 58 to 68.











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